

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3758.

SATURDAY, NOVEMBER 4, 1899.

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## LONDON REFORM UNION.

THE LORD BISHOP OF LONDON  
Will give an Address on 'LONDON in the AGE of ELIZABETH,'  
On WEDNESDAY, November 8, 1899,  
At the QUEEN'S HALL,  
The Chair will be taken at 8 P.M. by the Right Hon. H. H. ASQUITH,  
Q.C.M.P.  
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Association Prof. RIPPMAUN will deliver a Course of LEC-  
TURES on PHONETICS for Teachers of English, French, and German,  
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November 8, at 5.30. Fee for the Right (Fortnightly) Lecture, 10s. 6d.—  
Tickets can be obtained of W. G. LISCUM, M.A., University College  
School, Gower Street.

WEST LONDON ETHICAL SOCIETY, Empress  
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LITERATURE

*First Principles in Politics.* By William Samuel Lilly. (Murray.)

MR. LILLY'S book is in part a republication of magazine matter; but a form or appearance of literary unity is imparted to the collection by means of a preface and of a few introductory chapters devoted to the theoretical exposition of first principles in politics. This appearance of literary unity is kept up by the adoption of some exceedingly well-chosen titles for the chapters: "The End of the State," "The Mechanism of the State," and so on. In reality, however, this so-called plan of the book is simply a loose and fragile framework into which the author has fitted a mass of merely opinionative statement on most of the questions of the day. This opinionative statement may be good or bad of its kind. On the whole we think it good—sane, frank common sense. But such a judgment would probably by no means satisfy Mr. Lilly. He would appear from his preface to claim to have written a work—a systematic and grounded work—on one of the most involved and intricate subjects the modern intellect has to grapple with.

This claim can hardly be maintained. There is no man now alive who could write such a work on first principles in politics. We all talk about it; that is to say, all of us who pretend to be finer spirits, and to view the political world with a certain removedness, a certain judicious discrimination, a certain play, as we fancy, of pure intellect. But that is another thing.

Consider what it means, to begin with, to speak of first principles at all in politics. It means that out of the conflicting, bewildering movements, actions, events, which make up the political life not of our time and clime only, but of all times and all climes, there have been abstracted or sublimated certain elemental results—first principles. As first principles they are, they must be, firm and permanent, never changing. Yet they must form the single final basis of each and every form of development in actual political life. If such principles ever were found, and by virtue of their discovery ever asserted themselves in formulative force,

they would strangle the political life of the human race and lead to its intellectual extinction. Their imprisoning grip would be far more deadly than that of any of those first principles or so-called laws of economics which in their own domain have had so crippling an effect on speculation, and against which Mr. Lilly himself declaims so aptly.

On the mere idea or theory of such a work let us make a suggestion to Mr. Lilly. We believe that looking for "conceptions of the State" and for "first principles in politics" is a mere looking into a millstone. Perhaps he may look furthest into the millstone who sits looking longest, and that may account for Mr. Lilly's inadequate penetration of it. But the task is in itself a useless one, and especially so as compared with other lines of investigation. Throw away the words "conception of the State" and "first principles in politics," and study the subject of politics comparatively, historically, statistically—let us say, for example, the modern German bureaucratic State system as the inheritor of eighteenth-century *Kameralwissenschaft*, which was in itself not a theory of the contemporary State, but a system, a regulated (and a theoretically comprehended) science of State management. Whereas the pursuit of first principles—a mere metaphysical phantom—has led in Mr. Lilly's case to the marshalling of vague, floating, arbitrary, and necessarily self-contradictory statement, such a line of investigation as that just suggested would deduce maxims (not principles), rules (not laws), suggestions of policy (not categorical imperatives). If political economists would pursue the same method they might accumulate a large body of valuable facts; but it is much easier to draw on one's inner consciousness for an *a priori* argument than painfully to devote years to historical investigation.

It is at any rate certain that if Mr. Lilly were to devote not three but ten good years to a purely scientific study of the State in action, as history reveals it in action, he would rise from the study with a conviction of the relativity of all political forms, institutions, and ideas, and with an equal conviction of the absolute non-existence of all-pervading, ever-enduring, peremptory, and definite metaphysical first principles.

Where are they? What are they? Mr. Lilly knows only one—the idea of law. Our first principle, therefore, is an idea! And next, this idea of law has for its basis the axiomatic antithesis of rights *versus* duties. The individual has certain rights, the State (now at last recognized as an entity, an organism fully as real as the individual, thanks to our metaphysical acuteness to-day) has also certain rights. To both sets of rights there are corresponding duties.

Now the antithesis of rights *versus* duties, if a law at all, is a law of the moral world, and only enters the political world at second hand. And further, take it for what one will, we assert that for Mr. Lilly's purpose it is worthless. Let him apply it, for instance, to the conduct of the American State in forcing war upon Spain in behalf of Cuba. Was it the right of the American State to interfere in defence of its own interests? Or was it its duty to refrain and to respect the dominion of Spain? Where is the

standard or the criterion of the right or the duty? Where is the unifying principle which underlies the very antithesis of rights to duties and makes them one—as they must be if they are a first principle at all?

Or, again, let Mr. Lilly apply this principle to the present crisis in the Church of England. Of course we can all talk vague generalities about the liberality of an establishment which can embrace within its fold "Dr. King.....Dr. Ryle," &c. But statements of this sort, however brilliant and effective, do not constitute a solution. According to Mr. Lilly, it is a function of the British State to uphold the Church of England as a great factor in the ethical life of the country. Very well, then. Uphold it, but how is it to proceed at the present moment? and how far will the principle of rights *versus* duties determine the present action of the State herein? What has the State the right to do here and now? and what is its corresponding duty, let us say, to refrain from doing? Is not all this mere rhetoric—bringing to the solution of actual difficulties a vague formula, one upon which every individual man in the street will place a different interpretation? The Ritualist protests the right of his conscience. The way to answer him is not to tell him that to that right there is a corresponding duty—a duty, let us say, of obedience, of regard for the historical character of the English Church system, and so on and so on. The way to answer him would be to question him as to his so-called rights; i.e., What authority has he for them? What is their exact nature? How far do they extend?

It is not for want of insistence on the Ritualist's duties that the equation of rights *versus* duties has not been already struck in this particular matter. Then why does this great first principle of political life break down in its application? In the first place, because it is a simple formula found in the pages of a book; and, secondly, because of the patent viciousness and impotence of the principle itself. Both its terms are indefinite, undefined, incapable of definition, and to handle them at all in actual concrete dispute is mere jugglery. Besides, we have at bottom a suspicion that this antithesis of rights *versus* duties is after all an invention of the jurists. A right is not bounded by a duty. The two belong to entirely different phases of our existence. A man may well argue thus with himself: "My right is limited only by the limits of its own nature. The line that bounds and limits it is no more drawn by an antagonistic or negative entity called a duty than it is drawn by, say, my human want of power of asserting that right. If I have a right, I have it irrespective of anything. If I have a duty, it is a different thing. I have that, too, but irrespective of the other."

The real question is the existence of either the one or the other. "Have I the right of indulging in miscellaneous immoral intercourse? Has the State the right to interfere with me therein?" We gather that Mr. Lilly condones the right, so called, on the ground of the invincible strength of human nature. But the inquirer may say again, "Have I the right?" I do not want to know what corresponding duty attaches to that right, either duty on my part of taking compassion on the tool of my lust, or duty on the part of

the State of repressing my lust, or maybe of recognizing it. I say again, Have I the right? Who gave it me? What is its nature? How far does the right extend?"

Or, again, to turn to another group of problems Mr. Lilly discusses. Before philosophers settle the terms of a living wage, they must tell the inquirer how he came to be possessed of a right to a living wage. Has he that right? Yes or no? and if yes, who gave it to him? What are its nature, its limits, its endurance, its authority?

Before such a formula as this of rights *versus* duties in political life is employed, the standard of its terms must be settled; and to take it as the touchstone of political conduct is a mistake. It can never reduce the bewildering play of political life to order. It can never define and determine the extent of the legitimate interferences of the State with the doings of the individual. Has the State the right to suppress the usury laws and not to prevent intoxication? or can it interfere with the drunkard and not with the man who seeks a courtesan? Mr. Lilly's answer is simply a statement of opinion, and is contradictory.

Perhaps we are taking Mr. Lilly too seriously. It is probable that, after all, he has mistaken his own idea, and that what he contends for, or proposed at first to contend for, was the introduction into political life, not of first principles, but of *principle* merely. That is another matter entirely, and everybody will be at one with Mr. Lilly, provided he understands that even under the play or guidance of principle—of the best principle that private life can afford, and men cannot take more than that into politics—there can never be a uniformity of law resulting. We move from point to point, from stage to stage, and we never turn back, and all our laws and institutions have relation to the particular point, the particular stage. There is no abstract, everlastingly true, and all-prevailing ground whatever on which State interference or non-interference can be either defended or impugned. It is just these abstract ideas, these simple words "rights" and "duties," which have fed full the stream of Socialistic opinion. Socialism may come, and in its own time go again; but if so, its real basis and condition will not be the antithesis of rights to duties. It will be, as every other political form and institution ever has been, the outcome of the play and interaction of political life in all its variety. It will have relation to its own time, and will disappear.

This is at once the highest defence of opportunism in so far as it is a prescient intuitive comprehension of the tendency of the moment, and at the same time its sternest condemnation in so far as it merely represents unprincipled motive, in so far as the tendency of the moment is the sham, and not the true tendency. The opportunism which is leading the tendency towards union in the British Empire or in the Saxon world, *e.g.*, is one thing. We believe the tendency is true, and not a sham. But the opportunism which is debauching the British electorate (debauching it legislatively, administratively, economically) is a very different thing. There is no true tendency here. There is only a hypocritical interested pretence of a tendency. Some may doubt if at the present time in

this country the tendency to Socialism is yet true. It is largely a plaything of the paid agitator, or of the agitator seeking his pay.

This is only by the way—to anticipate any possible objection that the establishment of this view as to the mere relativity of all political forms and principles would lead to the prevalence of an all-pervading and immoral opportunism. It does nothing of the kind. It only widens our view as to the play and interplay of political life as we see it, and to do that is to humanize ourselves further.

Yet we are obliged to Mr. Lilly for his book, ineffective as we think it, and we hope it will be largely read. It is fresh, clear, magnanimous, and sane, and its perusal would be like a draught of clear water to a jobbing politician or a jobbing politician's gull.

*The Social Life of Scotland in the Eighteenth Century.* By Henry Grey Graham. 2 vols. (Black.)

THE outcome of wide and wise reading, this is a book to be highly commended. It may have been suggested by Dr. Charles Rogers's 'Social Life in Scotland' (3 vols., 1884-86); but if so, it is a vast improvement on its original. For that was a production of the scissors and paste; this is a thoughtful, humorous, and vivid exposition of Scottish men and manners in the last century. It is not quite complete. There might have also been chapters on the literature, sports (shooting, fishing, golf, curling, and football), and on architecture and the fine arts, which here are but cursorily glanced at. Possibly they are reserved for a third volume, which one would welcome gladly. The number of authorities consulted is extraordinary. Ever and anon, when the author treats some pet subject of our own, we have thought, "Well, he won't know of *that* book"; but in almost every case that book is there. Bishop Pococke's 'Tours' might have been utilized, and Sir Alexander Murray's 'True Interest of Great Britain,' Mr. Lang's 'Highlands of Scotland in 1750,' Col. Thornton's 'Sporting Tour through the Highlands,' and such local books as Williamson's 'Glimpses of Peebles' and Maughan's 'Rosneath Past and Present.' In these last two works the author would have found the rumoured sacrifice of a calf on Venlaw about 1795 in derision of the Communion, and discovered that hawking was kept up well into the nineteenth century.

One of the most interesting chapters is that upon "Schools and Schoolmasters." Mr. Graham, taking a retrospective glance, traverses Kirkton's assertion that in the middle of the seventeenth century "every village had a school, and every child of age could read the Scriptures." On the contrary, he maintains that

"we are driven to believe of the Covenanting period—the heyday of religious life in Scotland—that however much information the peasantry may have derived from the preaching and catechetical training of the ministers—Presbyterian or Episcopalian—a large proportion of those who were most dogmatic on dogmas, and assertive on every thorny point of ecclesiastical controversy, were totally unable to read or to write. In many localities large numbers had been obliged to sign the Solemn League with their mark; in others the congregations were

directed to lift up their hands in token of acceptance of the Covenant; and even in all districts we may not uncharitably conclude that those who were able to write were good enough to inscribe the names of their family, dependants, servants, and less literate neighbours who were not able to sign for themselves."

As late as 1725 the schools were mere hovels; the boys, even in a university city like St. Andrews, could not "sit for learning to wreath, so that they are necessitated to wreath upon the floor lying upon their bellies." There were no proper schoolhouses for the masters, whose salaries ranged between 5*l.* and 10*l.* a year; and for this they had to teach Latin, mathematics, grammar, writing, and singing.

Arboriculture is treated pretty fully, but Mr. Graham has missed the great Tynninghame plantings (from 1705 onwards), and it is a question whether the larch was first introduced at Dawick or Dunkeld, and Mackintosh of Borlum, the Jacobite brigadier, might have been cited in this connexion, for he was an early writer on the subject. He married an Oxfordshire lady, Mary Reade, of Ipsden (the novelist's line), late maid of honour to the Princess Anne. Her lot, one fears, was an unhappy one, for her marriage settlement is endorsed, perhaps by a brother, "Poor Mary." Her grandson, Mackintosh of Borlum also, was a highwayman—Mr. Graham says Scotland had none. He lived at Raitts, on Speyside, and, using an ancient Picts' house for his robber's den, would swoop down on travellers and strip them of everything. For his last robbery two of his followers were hanged, but he himself escaped to America. "Laddy Borlum," his wife or widow, a "stately and witty old lady," who used to pick out the markings from the stolen linen, was admitted to the best society; and in 1819 she was asked to Kinrara to meet Prince Leopold!

A tale with a special interest is that of the Edinburgh banker who in 1778 pursued a thief to London, and got there, with two stoppages, in "a little more than forty hours"; for this illustrates the likelihood of Horace Walpole's statement that the victory of Prestonpans, fought at daybreak on Saturday, was known to the Papists in London on Sunday night. What a ride that would be, historic, yet unknown to history! It would be the effort of one man surely, some trusted officer, with relays of horses at Capheaton perhaps and Ancoats, and he would wear the uniform of one of Gardiner's dragoons, and announce at a pinch a great Hanoverian victory.

Were hanging and drowning alternative punishments, or was not the one for male, and the other for female, offenders? Certainly it was women mostly that were drowned in the Nor' Loch at Edinburgh. It is quite new to us that debtors ever went "clad in strange piebald attire—bonnet and hose, half yellow, half brown"; but a sedan-chair, we feel sure, was used in Edinburgh fifty years and more after the death of Miss Jean Elliot. Edward Burt was never a captain, but was agent to General Wade, whose reports he wrote (*Athenæum*, No. 3685, p. 753); and Jamesone did not study under Rubens, but in 1612 was apprenticed for eight years to an Edinburgh painter, John Anderson. Under cockfighting Mr. Graham might have cited Burgon's story of the



delight Henry Mackenzie, the "Man of Feeling," took in it; and Haydon records in his 'Autobiography' that Wilkie had never touched butcher's meat until his coming to London.

On one point Mr. Graham is painfully explicit—the appalling nastiness of our forebears; the old dwellers in earth-houses or on crannogs cannot have been much nastier. Only four Scots in history are known to have taken cold baths—St. Cuthbert, Wishart the Martyr, Duncan Forbes of Culloden, and Lovat. The last, in March, 1745, being then in his seventieth year, writes in a letter:—

"I take the cold bath every day, and since I cannot go abroad, dance every day with my daughter and others that are here with me, and I can dance as cleverly as I have done these ten years past."

He was beheaded, and Wishart was strangled and burnt; so perhaps they served as warnings to their countrymen. Nowadays Scotland is both ahead of and behind its southern neighbour. Bath-rooms are commoner there than in England, but the baths are put sometimes to the most curious uses; coals are stored in them or dusty port-manteaux. In the last century the best inns were verminous, and most of the dwelling-houses; and no wonder Lady Murray in 1760 advertised her "infallible mixture for destroying bugs." Worst of all were the medicines, among whose ingredients were horse-dung, the juice of woodlice, sheep's purples, and powder of Egyptian mummy.

Superstition in Scotland is not so obsolete as Mr. Graham imagines. A well-known antiquary could give him the full and exact history of a Highland congregation whose minister was suspected of favouring Robertson Smith's views, so some of the "men" made a clay image of him and roasted it to powder. In one of the Reports of the Crofters' Commission there is a long account of a quite recent water-kelpie, and of the pains that were taken to drain or to poison the loch which it inhabited. And superstition of a very ancient type is fairly rife still in the fishing villages of Shetland and Orkney and along the eastern seaboard of the mainland. Nor can we feel positive that Scotland's Calvinistic creed is such a dead letter as Mr. Graham makes out. He—one learns from 'Oliver & Boyd's Almanac'—is an Established minister at Govan; and in his masterly chapter on "Theological Opinions and Teaching" he thus grimly summarizes the "hideous doctrines" of the first half of the last century:—

"That everlasting and infinite torture was deserved by all descendants of Adam, as 'guilty lumps of hell,' is a fact all preachers incessantly urge and prove. It is true that some divines winced at making dead infants share the terrible 'all righteous doom'; for on this point their hearts were softer than their creed and less consistent than their Confession. They wavered; but while they bade parents 'comfortably remember that there is a Judge who showed great bowels of compassion towards little children,' they state that such a doom was just. 'Who,' asked Prof. Blackwell, 'can refuse that the cockatrice deserves to be destroyed in the egg?' 'It is because of their original corruption,' explained Mr. Boston, 'as heirs of hell that they undergo the punishment of God. They were drowned in the deluge, consumed in Sodom by fire and brimstone, they have been slain with sword, dashed against stones, and still are

undergoing ordinary deaths.' Why is this, seeing they have committed no actual sin? It is 'just as men do with toads and serpents, which they kill at first sight before they have done any hurt because of their venomous nature; so is it in this case.' Such is one of the 'observes' of Boston—a most affectionate parent, but most remorseless divine—in his 'Fourfold State of Man,' which when preached as sermons brought some faithful hearers forty miles to listen in the little kirk of Ettrick, and when published was the gospel of the peasantry for generations. Yet in its pages the word 'wrath' occurs so often that in the edition before us the printer, in his despair at every W in all types having been used up—italics, capitals, and roman—has been obliged to employ two Vs, thus: 'VVrath.'

The mention of Tom Paine on the last page but one of the book suggests an unprinted Scotch episode. The maternal grandfather of one of our chief painters came from Worcestershire to Lothian as head game-keeper to an earl. He had hardly reached the great house and hung up his hat, when he found that the servants, inspired by the 'Rights of Man,' were all of them burning their Bibles. "Hat," he said, glancing upwards, "it's high time we were going back to England."

*Eaglehawk and Crow.* By John Mathew. (Nutt.)

THE crow and the eaglehawk are prominent figures in the mythology and social institutions of some Australian tribes. Mr. Mathew, of Coburg in Victoria, therefore chose the pair to name his book. He tries to solve the question "Who are the Australians?" a problem as hard as "Who were the Picts, the Aryans, or any other race?" The features of the Australians vary from a Semitic to a snub-nosed type, and if such variations imply a blending of races, the Australians may be of mixed blood. Mr. Mathew votes for a substratum of Papuans, with Dravidian and Malayan superstrata. "We can but say, 'It may be so'; but we are not convinced by linguistic analogies, which may be fortuitous or may merely represent a similar early stage in the evolution of language. Arguments derived from analogous institutions, as of marriage laws, are of no avail in an argument for original connexion of race. These institutions are notoriously common, in various stages of development, to all the backward peoples all the world over. It is an old fallacy to fancy that all tribes which practise circumcision are Jewish. Mr. Mathew, of course, does not go to this length, but he believes too much in theories of blood-kindred based on similarity of customs and beliefs. On p. 94 he speaks of "a condition of society and intersexual relations which, from numerous instances existing in parts of the world widely separated, are generally believed to have universally prevailed at a prehistoric period."

Things once of universal prevalence, then, should not be advanced as indications of kinship between Dravidians and Australians, or any other races. Yet Mr. Mathew writes: "There are features observable in Australian marriage laws.....which attest a real affinity between the Australians and the people of Southern and Central India." This is totally inconsistent with the hypothesis that some such "intersexual relations" once "universally prevailed." That the eagle-

hawk totem name, or clan name, or whatever it is to be called, represents a more powerful race overcoming a weaker race, represented by the crow, seems a most far-fetched conjecture. In brief, these ethnological inquiries are doomed to be unsatisfying. There is better linguistic ground for Mr. Mathew's belief that the Tasmanians were akin to the natives of Victoria: a fair number of words appear to be nearly identical in both languages.

An original and interesting chapter deals with the cave paintings discovered by Sir George Grey on the Glenelg river. The curious should consult the coloured reproduction, in red, blue, and yellow, printed in Grey's 'Journal.' The figures are clothed in tight-fitting robes, have things like halos round their heads, and bear a rude resemblance to the work of Cimabue. Now, the blacks know nothing of such garments as are designed in the pictures, which do not closely resemble other strange designs found by Mr. Bradshaw some thirty-seven miles north-east of the spot where Grey's examples were secured. Over the head of one of Grey's figures were marks rather like written characters. Mr. Mathew assumes that Grey copied these marks "with perfect accuracy," which is assuming a great deal. It is absolutely necessary to compare the original cave-painting, if it still exists. Taking the marks as reproduced in Grey, Mr. Mathew reads them "Daibaitah": the authenticated letters are from V. D. Tuuk's 'Les Manuscrits Lampongs.' Well, what is Daibaitah? Why not the Debatī Hasi Asi, the otiose creator of the Battaki of Sumatra? Coleman's 'Mythology of the Hindoos' is the authority for Debatī Hasi Asi, and the root is "evidently the Sanskrit Deva."

All this is fairly perilous. Is Daibaitah = Debatī? Do the Battaki represent Debatī in a form like that of the Australian cave-painting? Did Grey design the marks with accuracy? These are inevitable questions which a careful investigator must ask. Mr. Bradshaw on his painted rocks "saw in one or two places alphabetical characters somewhat similar to those seen by Sir George Grey." What has become of those "seen by Sir George Grey"? The figures published by Mr. Bradshaw are rather like those on some early Mycenaean gems and archaic vases; they are not at all like those of the Glenelg cave. One resembles an archimandrite in headgear. One is taken by Mr. Mathew for "a combined representation of Siva and Kali." In fact, the figures stand for Hindoo mythological characters "in the confused form which has been developed by naturalisation in Sumatra." But are such figures actually found in Sumatra? The vagueness of all this argument is conspicuous, while it is certain that the paintings are unlike the ordinary efforts of native art in Australia. They cannot have been influenced by very early Italian, still less by Mycenaean or archaic Greek work; but before hailing them as Sumatran we must find similar examples in Sumatra. Mr. Mathew mentions analogies to some of Mr. Bradshaw's figures in Hindoo sacred art; but they do not strike us as particularly close analogies. Where he discovers a design for an earring (p. 132, figure 1) we recognize the horse-

shoe-shaped mark which often, as here, accompanies the set of concentric circles in Australian art on bull-roarers and churingas. As to Australian ideas of a Creator now otiose and represented by sons or "emanations," Mr. Mathew used to think that the ideas were borrowed from the whites, but "I am now convinced that this belief was here before European occupation." Thus he agrees with Mr. Howitt, as against Mr. Tylor. He does not believe in any kind of regular chiefs or kings among the tribes. Into discussions of his comparative philological tables we do not propose to enter, but he obviously considers his philological chapters the most important part of his work. As to totemism and "group marriage," he had not the opportunity of consulting the important work of Messrs. Spencer and Gillen or Mr. Frazer's essays on these topics as illustrated by that book. To-day all our ideas about these curious themes are in the melting-pot.

*The Shervintons, Soldiers of Fortune: Shervinton of Madagascar, Shervinton of Salvador, and Tom Shervinton, N.N.C.* By Kathleen Shervinton. (Fisher Unwin.)

WHAT to do with our sons is a constantly recurring problem; and we frequently wonder what becomes of the many ambitious young fellows who fail to obtain their commissions. The adventures of the three Shervintons exemplify the lot which often befalls those who choose the life of an irregular trooper, in which, except for a few—a very few—survivals of the fittest and luckiest, the kicks received predominate in a large degree over the amount of halfpence amassed.

In Port Louis, Mauritius, may still be seen a monument, erected in 1826, to the memory of a young Irishman, Major Shervinton, who had fought in the Peninsula under Wellington; his son, yet living, served through the Crimean campaign; and it is the history of his three grandsons, Charles, William, and Tom—"the handsome Shervintons," as they were called in South Africa—that Miss Kathleen Shervinton now records in a few stirring, well-written pages, which we may say at once are well worth reading.

Tom, the youngest of the brothers, left Dover College, a nice-looking lad of eighteen years, and went out to the Cape in 1877, where he joined the Frontier Armed Police Force, then fighting against the Gaiikas. He next obtained a commission in the Colonial Commissariat, with which he served in the Gaelika campaign, and finally became a lieutenant in the Natal Native Contingent during the Zulu war. Three years of hardship and exposure proved too severe for the undeveloped constitution of a delicate young man, whose lovable disposition endeared him to all who knew him, and brought about his death in February, 1880. William, the tallest of the trio, standing 6 ft. 3½ in. high, joined Lonsdale's Horse at Natal in 1879, and after the Zulu war proceeded to Salvador, in Central America, where, in 1885, he obtained command of the cavalry, which he led in several successful actions against the Guatemala troops under President Barrios. The soldiers of the Central American republics fight des-

perately, and William Shervinton's cavalry underwent some sanguinary experiences:—

"He [Shervinton] sent a hasty message to Brigadier-General Villavicencio that he would hold the enemy in check as long as he was able, but that the general must hurry up his support, and he then dashed forward to defend the road with only eighty men against twelve hundred Guatemaltecos. The latter, seeing the cavalry charging down on them, presented the butt ends of their rifles in token of surrender, but as soon as they saw how small was the number of the Salvador squadron, they treacherously fired a volley into them. However, their front ranks went down under the cavalry charge, and they fired at each other at six or eight yards' distance. Shervinton managed to hold the road until Villavicencio came up with reinforcements; but at what a cost! Of his eighty men only ten came out of it—the papers said only four. Shervinton himself was left for dead on the field, and lay for hours bleeding from gunshot wounds and parched with thirst. He had two Winchester bullets through his wrist, severing the tendons, and one through his elbow—unfortunately all in the right arm. He had various other bullet wounds, but these were less serious, and it was almost a miracle that he escaped with his life, for the first discharge took his right epaulette and his forage cap off."

After much work of this kind it is no wonder that he was invalided home, and died from the effect of his wounds in 1890.

The eldest and best known of all the brothers was Charles, who was born in 1852. In his twenty-fifth year, after a somewhat erratic youth, he also went out to South Africa as a volunteer, and at once obtained, in 1877, a commission as lieutenant in Pulleine's Rangers, a corps with which he was engaged throughout the Gaelika campaign, and underwent many perilous adventures. He notably distinguished himself by leading the assault on Krel's kraal, by which he won promotion to the rank of captain, within five months of joining the corps. He was then transferred to the Natal Native Contingent, and subsequently placed by Col. Pearson in command of the mounted infantry at Fort Ekowe during the siege. In 1880 he was appointed to a captaincy in the Cape Mounted Rifles—formerly the Frontier Armed Police Corps—a particularly rough lot, which speedily became a crack cavalry corps in the hands of that able and determined leader Col. Fred Carrington, who is now General of the Belfast District. What these Mounted Rifles achieved during the Basuto War, from 1879 to 1882, is well told in the extracts from Shervinton's letters home. After a brush with a body of some eight hundred Basutos under their chief Lerothodi, he thus writes:—

"If it had not been for the gallant charge of poor young Clarke, and the plucky way McMullen kept them back with his troop, by showing a bold front and keeping up a steady fire, not one of my men would have escaped, unless they had chosen to evacuate the camp and come out in force to our assistance. We killed from twenty to thirty men, and my troop only fired fifty rounds of ammunition. I never saw men behave better under fire than my own party. Although there was a rain of bullets on us the whole time, I would not allow a man to fire until I named him. As I never expected to get out with a single man, I was determined only to fire when they came within one hundred yards of us. You can hardly imagine the pace these Basutos can go on their ponies, up and down hill, over rocks at a breakneck pace; our

horses are not in it with them. Most of them are better armed than we are, as they have Martini-Henrys and Westley-Richards rifles, while we have only Sniders and revolvers. I told the Colonial Secretary what I thought about our arms, and he is at any rate going to give us swords."

In 1884 Capt. Shervinton joined his friend Digby Willoughby, who was engaged in training the troops of the Queen of Madagascar in anticipation of the invasion of the great African island by the French. After the war broke out Shervinton was sent up north with Andriantsilavo, whilst Willoughby, with the most distinguished of the Hova generals, Rainandrianampandry, was dispatched to defend the lines of Manjakandrianambona, before Tamatave; for the wily Prime Minister was too jealous of strangers to entrust independent commands to any foreign officer without a watchful native coadjutor. Shervinton won a deserved reputation by his successful guerilla operations in the north-west, and especially by his conduct of an engagement near Jangoa. His brief account of it is as follows:—

"Next morning I had struck camp, and my advanced guard and main body had moved off, and I was behind with the rear guard taking some bearings, when the French, 250 strong, with three mitrailleuses and 50 natives, attacked us in front, and 1,200 rebels [Sakalava] led by Frenchmen on my right flank. I had only 200 men, who were afterwards made up to 400, and two field guns (Hotchkiss). We drove back the flank attack without trouble, and I then made a counter attack on the French, taking them in flank, when they bolted. We pursued them into their works and up to their ships. They left forty dead on the field, and I believe lost another hundred in the bush; but I only learnt that from reports of men who followed them down to the beach. Anyway, they left their dead and bolted in a most disgraceful manner. This was on August 27th [1885]. I then withdrew, as I was short of ammunition, and not strong enough to capture any more of the towns, as the French had strengthened them, and the nearest was held by a garrison of 4,000 natives, and all under fire from the shore."

Soon after the conclusion of this war of 1885, Willoughby fell into disgrace with the Hova authorities, and Shervinton became commandant of the Hova infantry cadets at the capital, with the artillery cadets under another officer who had been in the Royal Artillery. The Hovas were actively engaged in preparing for the invasion of 1895; but, before the French had advanced into the country from the coast, Shervinton resigned his appointment, on finding that he would not have a free command.

Miss Kathleen Shervinton has printed some of the projects which Shervinton had drawn up for the defence of Madagascar; but, however fit he was to command bodies of irregular horse and native levies, his schemes on paper were wholly impracticable, and must have proved worse than useless. At one time he proposed defending Tamatave against a French squadron; and later he advised the abandonment of the lines of Manjakandrianambona, the only position which had held in 1885, and did hold in check throughout 1895, the marine infantry who were landed at Tamatave. After the war Shervinton was unable to realize the value of some property which



he had acquired near the capital, and this seems to have preyed on his spirits and health. His death was announced in April of last year, and his father has to lament the loss of three gallant sons, who strove manfully, although in vain, to make a competency as soldiers of fortune.

Miss Kathleen Shervinton has done so well in recording the adventures of her brothers that we may, perhaps, hope to see from her pen some account of the reminiscences of Deputy-Commissary-General Shervinton and the shorter career of his father, the Peninsular hero.

#### NEW NOVELS.

*Young April.* By Egerton Castle. (Macmillan & Co.)

MORE than one of Mr. Egerton Castle's previous romances, but above all 'The Pride of Jennico,' impel even the hardened reviewer to open a new volume bearing his name with unusually pleasant anticipations. These will not be dashed by 'Young April,' a story filled to overflowing with youth and springtide. The hero of it is not twenty-one when he is awoke one morning by his tyrannical elderly tutor with the news that he is Duke of Rochester, and that in a month's time he will be master of a princely fortune, and also burdened with all the responsibilities and duties of his position. Determined to shake himself free from his leading-strings and to enjoy "thirty blessed days" of liberty, the young man goes in search of romantic adventures, and very speedily finds them in full measure. He changes clothes with a postilion, and becomes charioteer to the beautiful light-hearted singer Eva Visconti, otherwise Eva Beau-Sourire, with whom he departs into a region hitherto unexplored of chivalrous adventure and full-blooded life. Here he falls in with more than one gallant gentleman, and, after an initiatory duel, sets to work to learn many valuable lessons while enjoying himself to the full in a certain capital, paternally governed by a king of capricious humour. There he becomes acquainted with an English philosopher and sage, revered by all who know him: a happily touched presence sufficiently impressive, but not too heavily coloured for this delicate picture. The incidents and the character-sketches are skilfully blended, and the impression of youth, pure and gallant chivalrous youth, is effectively maintained throughout, with the requisite touch of pathos underlying the consciousness of the fleeting golden days. The defect of 'Young April' is the absence of perfect spontaneity, a suggestion of the care and skill which go to maintain its atmosphere. Moreover, the young duke's defects of breeding, which the author himself points out, affect one a little unpleasantly at times, while the dramatic countess has too little of that delightful humanity with which Eva Beau-Sourire overflows.

*Adam Grigson.* By Mrs. Henry De la Pasture. (Smith, Elder & Co.)

WITH more experience of literary methods Mrs. De la Pasture may hope to occupy the place in literature left vacant by the late Mrs. Oliphant. She deals mainly with the affairs of three young ladies living in a poor, but noble country house, and with the

questions of love and marriage that naturally arise. Throughout it is easy to trace the hand that wrote 'Deborah of Tod's'; and, technically, 'Adam Grigson' shows a distinct advance on its predecessor. Mrs. De la Pasture puts as much material into her latest story as would suffice to fill three of Mrs. Oliphant's narratives, and it must be admitted that the canvas which contains the burly figure of Adam Grigson is somewhat overcrowded. In the passages from the diary of Lady Mary Evelyn the writer attains her greatest success. But the most agreeable characteristic in 'Adam Grigson' is the amiability which everywhere shows itself in the author's estimates of men and things. The writing throughout is essentially feminine.

*The Folly of Alison.* By Florence Marryat. (White & Co.)

THE late Mrs. Lean's novel was published just before her decease. There can be no two opinions about Alison's folly, if so childish a creature is to be criticized by ordinary standards. "Two whole years" absence makes her half forget what her lover is like, and a few weeks in London cause her to transfer her fancy to a man of whom she knows nothing, until an audacious piece of brutality, by which he attempts to compromise her, opens her eyes to the mercenary nature of his suit; for her father, Mr. Hayes, is a Scotch millionaire, and among the possessions which may descend to his only daughter is certainly one rarity, an Elizabethan mansion in Scotland. In the neighbourhood of "Ladysmead Park" is also a vicar, of the ordinary Anglican type, the father of Alison's intended husband, and brother of the great man of the neighbourhood, Lord Revel of Revelshurst. These are certainly strange names and circumstances for Scotland. The only other remarkable feature in the tale is that Alison's letter to Lucian in India to break off her engagement is sunk in the Red Sea with the wreck of the mail-boat Serapis, and recovered after eight months, in time to induce Mrs. Revel, as she now is, to confess to her husband her foolish adventure with Granville Baird. Lucian is a gentleman, and all ends well, including a narrative which has not much to recommend it.

*Comethup.* By Tom Gallon. (Hutchinson & Co.)

WITH compression 'Comethup' might have been a better story. It relates to a young man who is befriended by a wealthy relative, and who forfeits all the advantages of wealth rather than admit that he has used his money charitably. Before explanations can be made he is shot by a half-witted cobbler, who is under a mistaken impression as to the fate of a young lady. The plot lacks probability in several particulars; but, accepting the book as fiction, we see nothing but its length to militate against its fortunes. There is a conscious straining after pathos which is observable in other books by the same hand, and it can hardly be said that 'Comethup' shows an advance on its predecessors.

*Illusion: a Romance of Modern Egypt.* By E. Livingston Prescott. (Simpkin, Marshall & Co.)

THIS writer's fiction shows a decided leaning towards the morbid and unhappy side of life. Her story 'A Mask and a Martyr' was of this nature, and there have been others. 'Illusion' throws more than a fair share of unmerited suffering on the hero. The end is, comparatively speaking, peace, with even a semblance of joy. But the wreck of a life amid most uncomfortable circumstances has to be got through. Some not very credible plotting shows the seamy side of Cairo life, and the doubtful morals and manners of mixed races. A young officer of the Golden Dragoons, who is the victim of the intrigue, is an excellent youth, steady as old Time, and devoted to his profession. His is a commonplace nature, quite without subtlety or guile. By the machinations of his enemies and the use of mysterious properties he is made to play the rôle of drunkard, to his undoing, and with every appearance of reality. It is a painful story, and would be more so were it only a shade more convincing; but the characters do not emerge with sufficient vigour and force. The accessories are the usual local colour, garrison talk, and so on.

*Princess Feather.* By A. C. Inchbold. (Hutchinson & Co.)

THE story of 'Princess Feather' is placed in the first decade of this century. There is not much attempt at giving the atmosphere and appearance of the time, but it has probably been chosen merely to introduce smuggling proceedings and a scene of wife-selling, on which the story may be said mainly to turn. Without being intensely interested, one feels that the character and personality of Elizabeth have been carefully and consistently evolved. The history of her trials and spiritual growth is, in a way, well told. In everything else there is a want of vitality and purpose, and the material has not been made the most of.

*The Colossus.* By Morley Roberts. (Arnold.)

MR. RHODES, in addition to his other claims to distinction, is probably unique in having stood as hero to one, if not two novels in his own lifetime. A few years ago a well-known novelist wrote a novel which was generally supposed to represent a side of this empire-maker's character, and here is Mr. Morley Roberts choosing him as hero for a very interesting study; for it would be affectation to ignore that the "Colossus" is meant to be Mr. Rhodes. Of course it is not uncommon for a notorious personage to become the subject of a skit in a novel, but this book is a much more serious affair. In form it appears to us to be a mistake, as the identification of the fictitious hero with the original is so obvious that one cannot help criticizing the book as one reads it from the point of view which one may have of the original's character; it would surely have been better to call the Colossus by his real name, and make it avowedly what it is really, a study of a well-known character. As it is, it is difficult to criticize the book as fiction, because one is constantly considering, not whether the character is natural, but whether it is really a representation of Mr.

Rhodes. Moreover, one is tempted to attach real names to some of the less engaging characters in the novel, which is probably doing an injustice to the real people. As a study the book is interesting, and gives an extremely plausible, though very partial view of the subject's character; but as a work of fiction it is somewhat incomplete, probably because the author has so far not had any action from the original to guide him to a conclusion; but a novel-reader has a right to demand from his author something more universal than an unfinished account of a phase in his hero's character. This book will, of course, be widely read for a time, because of its subject; but it is not likely to be remembered either as a novel or as a study of Mr. Rhodes.

*A Sailor's Bride.* By Guy Boothby. (White & Co.)

*The Red Rat's Daughter.* By Guy Boothby. (Ward, Lock & Co.)

MR. BOOTHBY should learn moderation if he wants to earn an income. We reviewed a book of his only last summer, and already here are two more novels by him coming out almost simultaneously. It is all very well to produce once a year the sort of novel in which the heroine is a kind of wax figure on wires and the hero an immaculate young prig, either of good family or rich or both, who goes along his tether of perfectly unexciting adventure to attain an honourable marriage with the wax figure in the last chapter. It is the sort of novel which is a distinct relief after a course of novels with a purpose or novels flaring with purple passions; but, after all, it is a relief because it is so unutterably commonplace, and the commonplace taken in too large doses leads to boredom. We venture to suggest to Mr. Boothby that if he will write, say, one novel a year, strictly according to pattern—he may call the hero what he pleases, a sailor, or a millionaire, or what not—he will have a decidedly successful career as an author, and will supply a much-needed want; but it must only be one a year at most.

*L'Épreuve.* Par Jean Psichari. (Paris, Calmann Lévy.)

M. PSICHARI's book is a prettily written, but very sad love tale, with good descriptions of Corfu, suitable for general reading, and calculated to make the "family" weep.

#### BYZANTINE HISTORY.

*Byzantine Texts.* Edited by J. B. Bury.—*The History of Psellus.* Edited, with Critical Notes and Indices, by Constantine Sathas. (Methuen & Co.)—It is somewhat difficult to discover why this book has been put into the series of "Byzantine Texts." The work was easily accessible before, and practically nothing new has been done for the text. In 1874 Mr. Sathas produced the *editio princeps* of the "History" of Psellus in the fourth volume of his *Βυζαντινὴ μεσαιωνική*, printing along with it some other historical works by the same writer. He prefixed a Prologos, in which he discussed the principal events of the life of Psellus and his character as an historian. In the following volume of the same series he published other works of Psellus, with another Prologos and a list of the works of the Byzantine, published and unpublished, as complete as could be expected in the circumstances. In the present book he republishes only the

history with a short preface which does not remove the necessity of consulting the Prologos in his "Medieval Library." There is only one MS. of the history, or chronography, as Psellus seems to have called it. It is written by a scribe who was ignorant and unlearned. The history itself also had been mutilated at a very early period. And all that Mr. Sathas has been able to do is to recollate his MS., correct the errors he had made in his former edition, and propose a considerable number of new emendations. The one new feature in the book is the copious "Index Græcitatibus." It is needless to say that this, the second edition of the book, is an improvement on the first, but there are not wanting signs that mistakes may still lurk uncorrected. Thus in the first edition *ἐξ ἐπιτῆδες* is printed with the two words separate, but in the second edition the words are united, with no indication that they were written separately in the MS. If we turn to the index we shall not find it under *ἐξ ἐπιτῆδες*, but looking where *ἐπιτῆδες* should come, there is this entry, *ἐξ ἐπιτῆδες (sed scribendum ἐξ ἐπιτῆδες)*. The index is full, but it is not complete; and there are some curious vagaries in it. Thus, on p. 254, 7, occurs the word *ἀξίγκλυστα*, but no such word is to be found in the index. Instead of it is printed the word *ἀσύνκλυτος*. There are two defects in this index which it is to be hoped will be avoided in the indices to the future volumes of the series. The first is that no mark is placed against emendations inserted in the index to show that they are emendations. Mr. Sathas inserts his conjectures as if they were the words of the text. Thus in the last sentence of the chronographia the MS. reads *ἐσθουλία*. Mr. Sathas proposed in his first edition to correct this into *ἡ σὴ βουλή*. In the second he has corrected it into *εὐβουλία*, and *εὐβουλία* alone appears in the index, with no indication that it is an emendation. Mr. Sathas does not always record his emendations. On p. 259, 12, his text contains *παραινοῦμαι* instead of *παραιτούμαι*, the reading of the MS. which he retained in his first edition. Neither of the words appears in the index as occurring in this place. The second defect is that new meanings attached to words in the Byzantine period are rarely set down. In the first volume of the series greater attention was paid to this important feature than in the present, for Mr. Sathas has seldom drawn attention to peculiar words or peculiar meanings.

*History of the Empire of Nicæa and the Despotate of Epirus, 1204-1261.* By A. Méliarakès. (Athens, Perri.)—The Eastern Roman Empire, after its dismemberment in 1204-5 by the brigands who called themselves Crusaders, continued to exist in three fragments: the Empire of Nicæa, the Despotate of Epirus, and the Empire of Trebizond. The last of these found long ago a special historian in Fallmerayer, and has been recently the subject of a work in modern Greek; but the realms of Nicæa and Epirus, though they have their due treatment in the well-known works of Finlay and Hopf, had no book to themselves till the present monograph appeared. Such as it is, the volume of Mr. Méliarakès is a welcome addition to our historical literature on the thirteenth century; and we must recognize that he has read and sifted with commendable diligence the scattered material, and conscientiously furnished the sources for all his statements. But we are, nevertheless, disappointed. Mr. Méliarakès has missed his opportunity; his book is unworthy of his subject. It is written, indeed, in an unpretentious style; but, whereas it might have been highly exciting, it is extremely dull. The Emperors of Nicæa, the elder and the younger Theodore Lascaris, John Vatatzes, and Michael Paleologus, are all uncommonly interesting figures; and the wise and wily policy by which they piloted their ship through very difficult shoals deserves an historian of ability. Mr. Méliarakès has completely failed to bring out

the curious and complex personality of the younger Theodore—whom Nordau would call a "degenerate"; and it is a pity (or perhaps we should rather say it does not matter) that he did not, before publishing his book, await the appearance of Signor Festa's edition of Theodore's correspondence. Great pains are taken to show that the Genoese played no part in the reconquest of Constantinople in 1261, and if any one had any doubts on the matter, Appendix 6 in this book will set them at rest. We must protest against the citation of Krause's "Die Byzantiner des Mittelalters" as if it were authoritative; it is a compilation which has imposed too much upon the learned, and it cannot be too often repeated that it is worthless. As the work of Mr. Méliarakès was printed and published at Athens, it is not superfluous to mention that the type is large and clear, the printing excellent, and the paper thick.

#### CHRISTMAS BOOKS.

THE cover of Mr. Andrew Lang's new book, with the profiles of wild beasts of all kinds crowding up one side of it, is quite a work of art, and will be a great delight to his young readers. Mr. Lang, or perhaps Mr. Lang's industrious coadjutors, have, we think, done well to relinquish, at any rate for this season, any hope of being able to fill purple, or lilac, or crimson, not to mention magenta-coloured fairy books, for, alas! the stock of good old fairy tales is limited, and no one seems able to write a really good new one. In the meantime *The Red Book of Animal Stories* (Longmans & Co.) will delight all children, and send them to good books to find more of the same sort for themselves, and do much towards filling them with kindness for their four-footed or five-clawed friends. The stories in this collection are good and interesting; may we have many more of them!

It is doubtful whether children care very much for verses about other little children's ways, let the said verses run ever so smoothly and prettily. *Verses for Grannie*, by S. M. Fox, all possess this great recommendation, and they will doubtless be popular with those for whom they are intended, especially that entitled "Speaking French," in which juvenile curiosity—or should we not say interest?—is checked at every turn, because when information is sought the question is put in English, though the use of French is imperatively ordered. The publisher (Burleigh) knows best, but to our mind no book of this kind will ever be half so acceptable to children as a good story of fairies or giants. Miss Dorothea Drew's illustrations are good and graceful.

Fifty years ago a fairyland such as that described by Miss Marion Wallace Dunlop in *The Magic Fruit-Garden* would have been singularly unattractive to children, for the charm and wonder of this garden was that it contained the "sum-bushes and geography-trees and lesson-fruits of all kinds" which "Doc," the good girl who laboriously composed an essay on perseverance and faithfully learnt her lessons, longed for. "Doc" went to this garden, and, not content with what she devoured at home, ate geography-plums, history-apples, and grammar-pears, as likewise "sweetmeats made from mixtures of the various fruits in the garden boiled in a syrup called Research. There were botany sugar, zoology candy, geology coffee," &c. In spite of eating all this, "Doc" returned home and told her brother of the marvels she had seen, whereupon he too went to fairyland, and what he saw induced him to reform. His adventures and his sister's fill a book which is prettily illustrated, perhaps by the author, and published by Nister; but, oh! for a quiet hour with Madame d'Aulnoy and her heroes and heroines who have no knowledge, and want none.

*Boys of the Priory School*, by Florence Coombe (Blackie & Son), belongs to a class



which, being numerous, presumably fills some gap in the demand for fiction for the young. We are inclined rather to doubt ourselves whether boys like school stories (some classics like 'Tom Brown' excepted) so well as books dealing more with possible realities of maturer life. Certainly children rather resent descriptions of children. However this may be, the present volume, dealing with the domestic history of a preparatory school, seems well conceived, and the conversion of the hero of the school to a respect for the manliness of his younger and less showy cousin should be wholesome in its effect on young readers.—The humours of private schools are further chronicled in *The Spy in the School*, by Andrew Home (Chambers). The spy obtains admission as an under master, and by mesmerizing one of the boys nearly obtains possession of certain documents which form the key of the position in a lawsuit. The head master's interests are saved by an intelligent and chivalrous boy, who has to go through many adventures to preserve his promise of secrecy to his chum, the mesmerist's victim.—Runaway rings and "doing thick 'uns" seem rather foreign to the practice of gentlemen, even of tender age. Mr. Frederick Harrison, in *Wynport College* (Blackie & Son), describes a more polished society, though the snobishness of Barnden and his clique would, we think, have met with the reprobation of the whole school. The "Motley Crew" are good fellows, and their prowess at games and otherwise will interest aspiring athletes.—On the whole, *The Boys of Dormitory Three* (Routledge & Sons) seem to do the most credit to their inventor, Mr. H. Barrow-North. Plunket and Pickering are an amusing pair of unfortunates, and with Bill Bunker, the ancient mariner, Li Foo, the shipwrecked Chinaman, with his stolen idol, and the schemes, so ably defeated, of the French master provide an infinite amount of fun. Whether boys need a literature to stimulate their invention of mischief remains an open question.

Mr. G. Manville Fenn's story of the Soudan, *In the Mahdi's Grasp* (Partridge & Co.), omits the character of the Mahdi; but one of his chief Emirs, who holds Dr. Morris, young Frank Frere, and their party in captivity, represents the Khalifa's power. The tale is well enough imagined, and, in spite of some verbal repetitions and other evidences of hurry, is set forth with adequate vigour.—"Good wine needs no bush," and Mr. Henty's work does not require the little printed notices issued for the reviewer's guidance. These "powerful stories" speak for themselves. In *Won by the Sword* (Blackie & Son) the hero, a young Scotchman, with the assistance of his admirable Savoyard lackey, passes successfully through many adventures, public and private, including campaigns under Turenne and Condé.—The tragic rising in La Vendée forms the groundwork of another stirring narrative, *No Surrender* (same author and publishers), in which a young lad from the neighbourhood of Poole, in Dorsetshire, finds himself forced by circumstances into that most ghastly of civil wars. Sent by his father to join his French brother-in-law in his mercantile house at Nantes—a house not unknown in the smuggling trade which formed a bond of union between the two nationalities—he is involved in the stream which carries Jean Martin to make common cause with the peasantry of the Bocage, in which his country house is situated. Leigh's band of youthful scouts performs exploits of infinite address, and after partaking in the triumphs and reverses of Cathelineau and La Roche-Jaquelein, their captain manages to make a marvellous escape with his sister from the doomed country and the threatening atrocities of the obscene Carrier and his mates.—Nathaniel Glover is a midshipman at the commencement of the career noted in *A Roving Commission* (same author and publishers), but he rivals Nelson in the rapidity of his promotion, as well as in his sinful eagerness for honour.

For he is a commander at nineteen, after having had many a shrewd brush with West Indian pirates and borne a marvellous part in rescuing fugitives from the black revolutionists in Hayti. The fights on the island, especially that in which he "landed with his crew of twenty men" from the Arrow (four guns), "took off a French planter and family and eight other whites in the hands of a force estimated at three hundred and fifty blacks, and fought his way on board his ship again," will delight boys. The reader has a glimpse of Toussaint L'Ouverture, who appears in a comparatively respectable rôle, and generally the impression is received that we are assisting at an historical achievement. This is, on the whole, the most attractive piece in Mr. Henty's trilogy. All the stories are fairly well illustrated, and some plans of battles are properly inserted in the first we have mentioned.—In *The King's Signet* (same publishers) Miss Eliza F. Pollard has a Huguenot story. The King is Louis XIV., and it is through Madame de Maintenon that Claudine Mallot obtains the ring which has such talismanic effect upon the agents of the *dragonnades*. After many sufferings a remnant of the persecuted arrive in England, and among them we read of CailleMOTE and the other De Ruvignys, notably of Lord Galway and his settlement of his countrymen at Portarlington. Here again sound nutriment is combined with entertainment for the young.

*The Dacoits' Mine; or, a Fight for Fortune*, by Mr. Charles R. Kenyon (Hogg), contains much thrilling adventure of a sort to interest boys, but the adult reader will probably find the story stuffed too full of marvellous and incredible incidents to be attractive. Briefly, we have here an account of a journey made by two young Englishmen (one of them an officer in the army) and a single Goorkha attendant into a Burmese jungle in search of a ruby-mine, of their struggles with a band of dacoits, of their success in securing rubies to the value of many thousands of pounds sterling, and of their rescue from imminent destruction by a detachment of Indian troops. Two Englishmen would not go for a fortnight's trip into the jungle accompanied by one Goorkha soldier, and for the first two or three days of their journey by a Burmese guide, who was later dismissed for treachery. Clothes, cooking utensils, guns, ammunition, and food have to be taken; and for the purpose of carrying these impedimenta, as well as for rowing the boat by which the first portion of the journey was accomplished, at least from four to six coolies or forest guides—in a hot climate like that of Burma—must needs have been employed. Again, when these wonderful English adventurers discovered that there was danger in their neighbourhood, that dacoits were about, that their footsteps were being watched—and this they had reason to find to be the case very early in the trip—common sense would have suggested to them, weak-handed as they were, to turn back to the military outpost from which they had started, both for their own safety and in order to give at once that information which, as a British officer belonging to that outpost, one of the party was bound to furnish. Mr. Kenyon also writes as if there were no such thing as jungle fever—as if two young Englishmen could knock about in the jungles for something like a fortnight, in circumstances of great hardship, exposure, and privation, without either of them getting prostrated, or at any rate too enfeebled to be fit for fighting, by that insidious malady. There are also numerous improbable details in the narrative. We will quote one example. The two friends were captured by dacoits, bound, and carried off into the mountains. They finally escape, but their captivity was reckoned not by hours, but by days; yet after their escape it appears, from an incident mentioned on p. 276, that one of them was still wearing a scarf-pin adorned with a ruby worth one hundred guineas. There are eight engrav-

ings on wood to illustrate the story, but they are by no means all of them of equal merit. For instance, Golam, the Goorkha, is throughout drawn to look like a Sikh; secondly, in the picture which represents the two Englishmen bound to trees and having knives thrown at them—for they have been captured after a tremendous struggle—their pith helmets are straight on their heads, their clothing shows no trace of disorder, and they are looking as straight in front of them and with features as passive as if they were on the parade-ground. On the whole, this book would have suited our taste better if it had been less hotly spiced with "moving accidents."

We must say that the perusal of *The Little Panjandrum's Dodo* has left us "subtranssexdistricated," and if any one wants to know what this particular torture amounts to, we can only inform him that "you are mygrylated in psalmisms till you are sankle, and then you are taken out and gopheled on both sides for a fortnight." What a mind Mrs. G. E. Farrow must have to conceive of such horrors, and what hidden depths of cruelty there must be in children if they enjoy hearing of them! The story is something of this kind. Three little children, Dick, Marjorie, and Fidge, are aroused betimes one morning by a strange noise. Like "the Lady of Shalott," down they came, and found a boat in their breakfast-room, or rather found what they afterwards used as a boat, for it was only a table which had been turned upside down by a flood, with its four legs sticking up in the air. "The drawer of the table made a capital upper deck. Dick rigged up.....an awning with a little table-cloth and a piece of string," and Fidge rowed the boat out into the garden with his little wooden spade. How they put out to sea, picked up a talking and well-gloved dodo which had saved its life on a chair, and how they all sailed away together into the infinite, and what adventures they met with on their way there and back, must be left to the author to tell. The book is amusingly illustrated by Allan Wright, and published by Messrs. Skeffington.

#### ECCELESIASTICAL BIOGRAPHY.

*Lives of the Elizabethan Bishops*. By the Rev. F. O. White. (Skeffington & Son.)—To those who desire to know what manner of men were the rank and file of the English and Welsh bishops appointed by Elizabeth, the materials for forming a judgment are here succinctly offered. The chief events in each life are set down accurately, and the task of drawing conclusions and adorning the tale is left to the reader. It is stated in the preface that "nearly every book bearing on the subject has been carefully read and, where necessary, used; but the material employed has been largely taken from manuscripts which have either never been printed, or, if so, seldom come in the way of the general reader."

There follows a long list of the important manuscript collections which have been consulted, but the hopes raised by the preface, it is sad to say, are not fulfilled by the text. The results of what must have been very wide inquiries have been so severely sifted that they leave but slight traces in the volume, which adds little to the supply of facts readily obtainable in the best-known biographical collections. Although the occasions on which a new fact or new illustration is added are rare, emendations worth noting occur here and there—for instance, Hugh Curwen's age is for the first time ascertained—and such emendations, slight as they may be in themselves, make it clear that more care has been taken in compiling the book than appears on the surface. The historical treatment is studiously fair, and the writer's sympathies—if he has any—are kept well in the background. On the other hand, it must be noticed that the style is painfully slipshod, and fault must be found with the omission

of the Irish bishops, for which no explanation is offered. The omission is unfortunate, for inquiry in that direction could hardly have failed to be fruitful, and would have saved the book from the too obvious criticism that it is unnecessary. Faults of commission are few; but there are indications that the writer has not attempted to keep himself abreast of recent research. For instance, he quotes Strype for the number of Romanist clergy who were deprived of their livings at the beginning of Elizabeth's reign, and does not refer to Mr. Gee's book on the Elizabethan clergy, which seems likely to settle the point finally.

*The Autobiography of Dean Merivale, with Selections from his Correspondence*, which his daughter, Miss J. A. Merivale, printed last year for private circulation, has now been published by Mr. E. Arnold. There was no reason, apparently, why it should ever have been confined to a limited public, and it now appears with some additional letters addressed to Dean Lake, and some omissions, which include, unfortunately, a witty remark about the restoration of Lawford Church. The autobiography is interesting, but it closes with the writer's ordination in 1833. The letters are often lively, but might have been curtailed by omission of many of the comments on current events, for the remarks on past politics of a clergyman of a conservative type, who had no particular means of obtaining information, are not profitable reading. The following remarks on Niebuhr by Herman Merivale are good:—

"But for all that, beware how you treat Niebuhr. Depend on it, he was a man of genius: and that alone makes a difference, entirely inappreciable, between him and the herd of imitators who first followed him, and the herd of critics who now (according to the usual law of reaction) proclaim his inferiority. The faults of genius are trifles, and ought to be so regarded. Any of us may pick up the dry bones and piece them together more or less ingeniously; but it is not one in a million who can breathe life into them: and of that most rare class was Niebuhr. He made past times present: so after his fashion could Gibbon and so can Macaulay; and so could, or can, no other professed historian of recent times."

The Dean's estimate of Grote was unjustifiably low:—

"If he had had a little imagination and had fallen into better hands from his parents downwards his character would have been a very remarkable one. But with a cross, stupid father, and a Calvinistic mother absorbed in the speculations of her Huntingdonian ministers, and an education from sixteen in the counting-house, he could not but fall into the hands of the dry, bloodless fanatics who cultivated a base superstition in Queen's Square, Westminster. That he should have never contemplated any higher spiritual Being than that clayey idol Jeremy (Bentham) is not to the credit of the spiritual part of him—if he had any."

*The Autobiography and Diary of Samuel Davidson, D.D.* (Edinburgh, Clark), which Miss Davidson has brought out, are marked by a sincerity and frankness that are decidedly impressive. The description of the humble school the writer attended in an Ulster village is vivid, and furnishes an idea of the difficulties he encountered; yet, with little help from others, he made himself a learned man, and one whose writings commanded the attention of scholars. Speaking of a more advanced school to which he was subsequently sent, he affords an insight into the thirst for knowledge which was his dominant passion throughout his life:—

"I am now of opinion that the walks I had each day to and from school, six Irish miles there and back, were a great strain on the health of a growing youth. But I took them cheerfully and contentedly, feeling no harm. Breakfasting before nine o'clock, I got no dinner till my return after 4 P.M. With my satchel on my back, I trudged along the same road, over bogs and hillocks, often preparing the lessons for the next day on my way home in the afternoons. I must have been eager for knowledge, because I recollect watching for the sun's rise in the summer mornings, that I might get out of bed and study."

Dr. Davidson's abilities soon attracted attention. He became a Professor of Biblical Criticism in

the Belfast Academical Institution, and his first work, 'Lectures on Biblical Criticism,' was reviewed at length in the *Edinburgh*. Leaving the Presbyterians for the Congregationalists, he was appointed professor in the Lancashire Independent College, a post which he held for several years, but of which he was deprived on account of the views expressed in his re-modelling of Horne's 'Introduction to the Old Testament.' Mr. Allanson Picton has contributed to the present volume an account of this incident, which embittered Dr. Davidson's life. If Mr. Picton's account is to be trusted (and there seems no reason to question his accuracy) the college authorities treated Dr. Davidson not only harshly, but unjustly. Dr. Davidson at that time was sincerely attached to the Evangelical creed, and there was nothing in the college trust which bound its professors to believe in the Mosaic authorship of the Pentateuch. The natural result of his expulsion was to render him less conservative in his opinions than he had hitherto been, and it also made him more inclined to turn to Germany and to adopt an attitude of hostility to the Biblical critics of this country, a feeling intensified by his exclusion from the Company of Revisers of the Authorized Version of the Old Testament: an exclusion which was a really lamentable display of bigotry, for he was incomparably more competent than the great majority of those invited to join. Had his friend Canon Cureton lived his claims would not have been so easily neglected. The diary kept by Dr. Davidson in his later years is a wonderful record of constant study prolonged to extreme old age, and shows the singular unselfishness of his nature. He cherished a strong love of knowledge for its own sake. The portrait prefixed to the volume is excellent. The simple, kindly nature of the man and the vein of humour which was seldom absent from his conversation are fully represented in his face. Miss Davidson has done her part in the volume with discretion.

*William F. Moulton: a Memoir*, by W. F. Moulton (Isbister & Co.), is a piece of filial biography executed with good taste and transparent honesty. It is true that Dr. Moulton can hardly be pronounced "a great scholar," as his son calls him, but he was painstaking and accurate, and he can most certainly be styled a learned man, for his memory was tenacious, his industry untiring, and his reading immense, embracing a large number of subjects. His interests were by no means confined to the Greek Testament: he was an excellent mathematician, and his scientific knowledge was real and extensive. The main defect of his mind seems to have been a lack of originality. He accepted without hesitation the religious tenets in which he was brought up, and he never fairly confronted the question how far they could be maintained in the face of the results of criticism. In consequence he did not come into collision, like Dr. Davidson, with theological prejudices, and his solid virtues, his unworldliness, his gentle disposition, his genuine charity and his sincere piety, and not least his erudition, made him a favourite alike with Dissenters and Churchmen.

The selection Dr. George Smith has made of his *Twelve Pioneer Missionaries* (Nelson & Sons) is capricious. Mr. Keith Falconer, who died quite a young man before he had effected anything, is included and Francis Xavier is omitted! However, Dr. Smith's biographies are written in a popular style, and north of the Tweed, where Free Churchmen are preferred to Jesuits, they will probably prove popular.

#### NAVAL LITERATURE.

In *Pen and Pencil Sketches of Shipping and Craft all round the World* (Arnold), "commenting with the royal yacht Victoria and Albert, and ending with Malay proas at the Murray Islands," Mr. R. T. Pritchett has published some of the results of his "great opportunities"

when making "long voyages in the Wanderer and Sunbeam," both of the R.Y.S. The work is thus a portfolio of pictures, each picture having one or two pages of explanatory letterpress. Of the accuracy of many of the sketches, both at home and abroad, we can speak from personal knowledge, and may take these as a guarantee for the rest. Among much that is beautiful, interesting, or quaint, the first picture to attract attention will probably be the Britannia winning the Gold Cup of the Royal Victoria Yacht Club in 1893, and the Vigilant winning the America Cup in the same year. When, in 1894, the Vigilant came to this side of the Atlantic, she was very thoroughly beaten by the Britannia. There is, too, a lovely sketch of a China tea-clipper, the account of which is disfigured by the curious misstatement that the Suez Canal was opened in 1857, and that soon after "the curtain drops on the China clippers." The canal was opened in 1869, and the clippers raced home for twelve years after the curtain is said to have dropped on them. The book is daintily got up, though the printing has been somewhat sacrificed to the pictures. These, however, are worth it. They are very pretty, some of them exceedingly so; but of one, at least, the effect in the copy before us is marred by a hideous blotch made by a rubber-stamp to signify that the book is sent "with the publisher's compliments." Press copies generally are so sent, but the fact might be noted in some less objectionable manner.

In the preface to *The Ship, her Story* (Chatto & Windus), with illustrations by H. C. Sepings Wright, Mr. W. Clark Russell says:—

"My pages will not be accepted as a very learned and gravely important contribution to the literature of the Ship. They will be regarded as mere prattle as we wander about the ship-building yard. We relate anecdotes; we crack our poor joke; we point to this and we point to that; we tell what we know and what we believe to be the truth, and if we are wrong, we apologise."

The book is thus not intended to be taken seriously, and criticism is disarmed, thereby saving the critic a good deal of disagreeable trouble; for, in point of fact, "what we know and what we believe to be the truth" is most commonly something very different from it. And the jokes are admitted to be "poor"; we might otherwise have thought them the venting of personal animosity, as when the Lords of the Admiralty and officers of the navy—"people whose power of intellectual vision might be gauged by the length of their noses"—are described as "blustering and chattering, with the acrimony of stupid men and the noise of a forestful of monkeys." The pictures must be taken with similar allowance. They are not spiteful; they are not scurrilous; but they are highly imaginative. We have, for instance, a portrait of the Ark—Noah's Ark—drawn from an original in the Lowther Arcade; of a ship of Tyre, and of a trireme, in which the problem of the oars is solved by placing them in bunches of from five to nine, in a grotesque imitation of the mediæval arrangement known as a *zencile*. The book is prettily got up; but letterpress and pictures are so crowded with the wildest errors that it is difficult to understand the object which its author had in view.

*Naval Yarns* (Gibbings), collected and edited by the late Mr. W. H. Long, of Portsmouth, and now issued by his son, is in many respects an important contribution to the social history of our navy. This is so more especially with 'The Journal of a Navy Surgeon,' written during the Seven Years' War, with personal notes, which are often exceedingly interesting. A careless printing of 1758, instead of 1755, threatens, indeed, to turn it into nonsense; and the value is lessened by the neglect of the editor to explain who the writer was, to fill up the blanks with proper names, and, above all, to give some critical estimate of the MS. itself. The 'Advice to Sea Lieutenants by an Officer



of Rank' is a grotesque exaggeration, but has very evident marks of being a legitimate satire of known faults, some of which, indeed, we have met with more than a hundred years after the date of the advice. Here, again, the editor has not vouchsafed any account of the original, the authorship of which it would be very desirable to trace. Other yarns, relating to wrecks, battles, and actions generally, have not so much importance, though even these are sometimes relieved by one or two happy sentences. Thus, in a letter from a sailor of the Royal Sovereign to his father, written a few days after the battle of Trafalgar, we have:—

"Our dear Admiral Nelson is killed, so we have paid pretty sharply for licking 'em. I never sat eyes on him, for which I am both sorry and glad; for to be sure, I should like to have seen him; but then, all the men in our ship who have seen him are such soft toads they have done nothing but blast their eyes, and cry, ever since he was killed. God bless you, chaps that fought like the devil sit down and cry like a wench."

This may be compared with Pepys's well-known account of the funeral of Sir Christopher Myngs, with whose family, it has been suggested, Nelson may have been in some degree connected.

A little book which we are able to praise without reserve is Mr. Frank Bullen's *The Way They Have in the Navy* (Smith, Elder & Co.). It forms a record of a cruise as newspaper correspondent in H.M. Mars during the manoeuvres of this year, and is at once picturesquely patriotic and accurately informed. The warrant officers and petty officers are the heroes of the book, and the author regrets that they are not allowed in any case to rise to commissioned rank. Possessing some acquaintance with the subject, he also points out that a first-class battleship is not so strong in her engine-room as is an ordinary liner; the senior engineer has no power of discipline as regards offences among the stokers, who are brutalized by overwork; and the ships are short-handed.

#### OUR LIBRARY TABLE.

At first sight *Wee Folks, Good Folks* (Duckworth), seems to be one of the numerous children's books which appear about this time; but its author, L. Allen Harker, expressly states that it "contains stories for older folk." The description is exact, for many of the stories, instead of showing how children might, could, would, or should have been influenced by the example or teaching of their elders, tell us how parents, guardians, and others were influenced by their love or worship of children. These are not of the obnoxious kind known as "ministering," but their sweet, tender ways soften the hardest hearts, and bring sunshine into the dreariest of lives. Sometimes the stories are amusing; take, for instance, Lady Valeria's behaviour on "Her First Appearance" (in church), when she sang nursery rhymes to the hymn tunes; and when the stern wife of the vicar dragged a small boy who was misbehaving himself out of his seat and down the church to "the great brass bird," and left him standing there in disgrace, she (Lady Valeria) went to him and pulled him into the earl's pew, where he sat, crimson and uncomfortable (and probably much more punished), for the rest of the service. We heartily recommend this book to those for whom it is intended. Many of the stories are excellent. The illustrations, by Mr. Bernard Partridge, are good too.

MR. G. E. BOXALL may be complimented upon the industry and research with which he has in *The Story of the Australian Bushrangers* (Sonnenschein & Co.) unearthed the records of the crimes of men of whom Sir Alfred Stephen, the late Chief Justice of New South Wales, remarked that "these bushrangers, the scum of the earth, the lowest of the low, the most wicked of the wicked, are occasionally held up for our admiration, but better days are coming. It is the old

leaven of convictism not yet worked out." After this very just description we doubt whether the statesmen who have just framed the Federal constitution of a united Australia will feel flattered by a passage in the preface to this volume of four hundred pages:—

"Hitherto the histories of Australia have passed very lightly over the bushrangers, but there can be no doubt that they exercised some influence, and not always for evil, for to their influence is due some of the sturdy Republicanism of the modern Australians."

We can compliment the author on the wonderful accuracy of his topographical knowledge; whether amongst the "back blocks" of the interior or in the slums of Geelong he is equally at home. Such readers as are not satiated with the atrocities which take place in this country will find gratification in the disgusting tales of Vandemonian crime in the earlier chapters. We cannot think that any reader will rise from a perusal of these pages improved either in mind or morals. The most gratifying portion of this book is our author's testimony to the wonderful cessation of crime throughout Australia.

WE have received from Messrs. Longman *The English Radicals*, by Mr. C. B. R. Kent. The volume consists almost entirely of history of the past, which is well handled, though in a style somewhat spoilt by the introduction of French words after the manner of Lady Blessington and Lady Morgan.

*A Tent of Grace*, by Adelina Cohnfeldt Lust (Gay & Bird), relates the life-history of a Jewess brought up in the household of a German pastor. The tale is not wildly interesting, in spite of a good deal of passion, but it is smoothly written and contains some pleasing characters.

MR. JOHN LANE publishes at the Bodley Head *The Land of Contrasts: a Briton's View of his American Kin*, by Mr. J. F. Maitland, who is the author of 'Baedeker's Handbook to the United States,' and has travelled all over the country asking questions for three mortal years. Mr. Maitland made good use of his opportunities. His book is excellent, and, except in style, compares most favourably with that of M. Bourget.

UNDER the clumsy title *Croquis de France et d'Orient*, M. René Bazin publishes, through the house of Calmann Lévy, a fresh collection of his excellent short tales. A good many of them have no "point," which is, on the whole, a relief after the tricky tales of other modern French writers, solely constructed to lead up to a "mot de la fin."

THE *Report of the New South Wales Department of Public Works*, which is published by the Government Printer at Sydney, contains in the 1899 volume, covering the year up to June, 1898, a plate of the new courts of the National Art Gallery, which shows them to be creditable to the colony, and one of the Court House, Redfern, which proves that the architecture of Australia may stand comparison even with the new architecture of the United States.

THE fourth and fifth volumes of *The World's Best Orations* reach us from Kaiser, of St. Louis. It so happens that in the fourth volume England and America have a great predominance, although Cleon, Crispi, and some of the Fathers of the Church are represented. Henry Clay's popularity in the United States causes him to be responsible for a larger contribution than any orator who as yet has figured in the series, there being no fewer than ten of his speeches given. Clayton is so nearly forgotten, except indeed in connexion with the use of his name in the title of the Clayton-Bulwer treaty, that one is almost astonished to find two speeches of his included in the series; one of them, however, being in defence of his treaty, has for the moment much interest apart from its oratory. Two speeches of Cobden are given, and one by Sir John Coleridge. Cranmer has three, Cromwell one only, Curran eight. The

illustrations to the fourth volume are better chosen than has been the case with some of the previous instalments of this great book. The orations by Henry Clay and Curran, on the whole, justify the predominance accorded to them.

The fifth volume happens to contain orators inferior as such to those quoted in the previous four, and to many who are likely to follow in the future five volumes. With the exception of Demosthenes, Danton is perhaps the greatest of those in the present section; and Emerson is known to us rather as a writer than as a speaker. Indeed, several of those who figure in this volume are inserted rather as writers than as orators. It is characteristic of the United States, as well as of the accidents of the alphabet, that Demosthenes is immediately followed by Mr. Chauncey Depew, although that excellent after-dinner speaker probably cuts a better figure at a Mansion House banquet than would the great advocate of the Greeks.

MESSRS. DENT have brought out a very pretty edition of *The Essays of Elia*, with capital illustrations by Mr. C. E. Brock. They are numerous, and at the same time humorous. Mr. Birrell has evidently been hard put to find something to say in the brief introduction he contributes; but Mr. Brock's cuts are enough to sell the book.—The Gresham Publishing Co. send us a reprint of *The Adventures of Hajji Baba*, illustrated by Mr. H. R. Millar, and furnished with a suitable introduction by Mr. C. E. Beckett. The number of editions of Morier's masterpiece that have appeared of late years is remarkable.—Messrs. Seeley have brought out a cheaper issue of Miss Mitford's *Country Stories*, edited by Mr. G. Morrow.—*The Miner's Right*, by Rolf Boldrewood, has appeared in Messrs. Macmillan's "Sixpenny Series."

*Tiny Tots: a Magazine for Very Little Folks*, of which Messrs. Cassell send us the first number, promises to be a welcome visitant of the nursery.

WE have on our table *English History*, by E. S. Symes (Arnold),—*An Introduction to the Prose and Poetical Works of John Milton*, by H. Corson (Macmillan),—*The Aeneid of Vergil, Book VI.*, edited by A. Sidgwick (Cambridge, University Press),—*A Winter in Berlin*, by Marie von Bunsen, translated by Mrs. Dugdale (Arnold),—*Bohemian Paris of To-day*, by W. C. Morrow (Chatto & Windus),—*British Merchant Seamen in San Francisco, 1892-98*, by the Rev. J. Fell (Arnold),—*The Burden of a Week*, by A. G. Ward (S.P.C.K.),—*Home-Making* (Ward & Lock),—*The Pathology of Emotions*, by Ch. Féré, translated by R. Park, M.D. (The University Press, Limited),—*Life Studies in Palmistry*, by I. Oxenford (Upcott Gill),—*On the Theory and Practice of Art-Enamelling upon Metals*, by H. Cunynghame (Constable),—*Agricultural Reform in India*, by A. O. Hume (Madras, the Christian Literature Society for India),—*Blot or Blessing?* by M. S. Hagen (C.E.T.S.),—*The Master of the Strong Hearts*, by E. S. Brooks (Cassell),—*The Tower of Dago*, by M. Jókai (Sands),—*Sea Drift*, poems by G. E. Channing (Kegan Paul),—*Minna von Barnhelm; or, a Soldier's Luck*, by G. E. Lessing, translated by Major-General Patrick Maxwell (The University Press, Limited),—*Songs of Two Homes*, by Maria Bell (Oliphant, Anderson & Ferrier),—*Judaism and Islam*, by A. Geiger (Simpkin),—*Prayers, Public and Private*, by the Most Rev. Edward White Benson, edited by the Rev. H. Benson (Isbister),—*Essentials in Religion*, by F. J. Holland (Arnold),—*Figures Contemporaines*, by J. Delafosse (Paris, Lévy). Among New Editions we have *Cromwell's Scotch Campaigns, 1650-1*, by W. S. Douglas (Stock),—and *Conversational Openings and Endings*, by Mrs. Hugh Bell (Arnold).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Almond's (H. H.) Christ the Protestant, and other Sermons, cr. 8vo. 5/  
 Encyclopedia Biblica, edited by T. K. Cheyne and J. S. Black : Vol. 1. A to D, imp. 8vo. 20/ net.  
 Gasquet's (F. A.) The Eve of the Reformation, 8vo. 12/6 net.  
 Gray's (W. H.) Old Creeds and New Beliefs, cr. 8vo. 5/  
 Lowrie's (W.) The Doctrine of St. John, cr. 8vo. 5/  
 Peloubet's (F. N. and M. A.) Select Notes, 8vo. 5/  
 Russell's (G. W. K.) Mr. Gladstone's Religious Development, cr. 8vo. 1/6 net.  
 Simpson's (W.) The Jonah Legend, 8vo. 7/6  
 Story Books of Little Gidding, with an Introduction by E. C. Sharland, cr. 8vo. 6/  
*Fine Art and Archaeology.*

- Gilbert's (W. M.) The Life and Work of Peter Graham, R.A., folio, sewed, 2/6  
 Glimcrack Jingle Alphabet, pictured by I. Rhode, 3/6  
 Michel's (E.) Rubens, his Life, his Work, and his Time, translated by E. Lee, 2 vols. folio, 42/ net.  
 Nicholson's (W.) The Square Book of Animals, Rhymes by A. Waugh, oblong 4to. 5/  
 Through Picture-Book Town, 4to. boards, 5/  
*Poetry and the Drama.*

- Chester's (N.) Songs and Sonnets, cr. 8vo. 3/6  
 Clowes's (W. L.) Eclogues, 18mo. 5/  
 England's Helicon, edited by A. H. Bullen, cr. 8vo. 5/  
 English Poetry for Schools, Book 2, ed. by G. Cookson, 3/6  
 Laxdale Saga, translated by M. A. C. Press, 12mo. 1/6 net.  
 Matheson's (A.) Selected Poems, Old and New, cr. 8vo. 2/6  
 Mulholland's (K.) Vagrant Verses, cr. 8vo. 3/6 net.  
 Ruba'iyat of Omar Khayyam, trans. Mrs. H. M. Cadell, 5/ net.  
 Shakespeare's Works, Vols. 1 and 2, edited by I. Gollancz, Larger Temple Edition, cr. 8vo. 4/6 net each.  
 Steinthal's (E. A.) New Rhymes for Nursery Times, 2/6  
 Swinburne's (A. C.) Rosamund, Queen of the Lombards, 6/  
 Tennyson's (A.) Poetical Works, including In Memoriam, Maud, The Princess, &c., cr. 8vo. 2/6

## Philosophy.

- D'Arcy's (C. F.) Idealism and Theology, extra cr. 8vo. 6/  
 Gonner's (E. F. K.) The Social Philosophy of Rodbertus, 8vo. 7/6 net.  
 Marholm's (L.) The Psychology of Woman, translated by G. A. Ritchison, cr. 8vo. 6/  
*Political Economy.*

- Williams's (H. E.) The Case for Protection, extra cr. 8vo. 5/  
*History and Biography.*

- Fowler's (W. W.) The Roman Festivals of the Period of the Republic, cr. 8vo. 6/  
 Hardy's (E. G.) Jesus College, Oxford, cr. 8vo. 5/ net.  
 Knollys (Lieut.-Col.) and Elliott's (Major) Battlefield Heroes, cr. 8vo. 3/6  
 Manners's (W. E.) The Military, Political, and Social Life of the Right Hon. John Manners, 8vo. 18/ net.  
 Millingen's (A. van) Byzantine Constantinople, 21/ net.  
 Newbigging's (T.) The Scottish Jacobites and their Songs and Music, cr. 8vo. 3/6 net.  
 Phillips's (Mrs. L.) Some South African Recollections, 7/6  
 Reid's (W.) Memoirs and Correspondence of Lyon Playfair, 8vo. 21/  
 Roman History of Apollon of Alexandria, translated by H. White, 2 vols. cr. 8vo. 6/ each.  
 Sergeyenko's (P. A.) How Count Tolstoy Lived and Works, translated by I. F. Haggood, 8vo. 5/  
*Geography and Travel.*

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## AINGER'S "ÉDITION DE LUXE" OF LAMB.

Enfield Old Park, October, 1899.

WILL you allow me space for a righteous grumble against the publishers of Canon Ainger's 'Lamb,' the large-paper edition of which is perhaps in many ways the finest reproduction of a standard work since Pickering's 'Milton' in the early twenties? But there is a terrible fly in the ointment—the words "édition de luxe," which spoil the half-title. Every one dislikes it; the Canon has remonstrated in vain; the best London booksellers would gladly see the words expunged, and the purchasers of the work object to it, except, perhaps, the very few who may desire to snatch a hasty profit on a resale at Sotheby's, and for such, I am sure, Macmillan & Co. have no desire to cater.

The fashion for this un-English and most un-Lamb-like epithet—bad enough at all times—may do for such ponderous tomes (never meant to read) as the works of Dickens, published some years ago; but for Lamb—that master of English—no! Think of Elia, with the love he had for his tattered folios, being "édition de luxe-d"! and what an essay he would have

written, half in sorrow, half in anger, deprecating such maltreatment.

Will Macmillan & Co. be prevailed on to withdraw the words from the succeeding volumes, and to reprint and issue fresh half-titles for vols. i. and ii. ? By so doing they will earn the gratitude of all lovers of a singularly beautiful edition, which is delightful to hold and fascinating to read. I am sure I shall have the support of the *Athenæum*. JOHN W. FORD.

## 'DANCING IN ALL AGES.'

MR. EDWARD SCOTT writes on Oct. 23rd:—

"In a review of the above work which appeared in your columns last Saturday there is a remark that 'quotations and proverbial expressions, such as Sallust's "saltare elegantius quam necesse est probare," might have contributed to make this history and criticism less vague.' Now it happens that on p. 90 of my book this very passage, together with the context, is alluded to and explained as follows: 'Doubtless much of the prejudice that existed among the Romans against dancing as an accomplishment for private persons, arose from their practical and utilitarian views. Sallust does not reproach Sempronius because she was able to dance, but because she was able to dance with a degree of perfection that was not considered necessary for a woman in her station, thereby implying that the time spent in acquiring such perfection could have been more profitably employed.' Of course, Pallas for Pales was a mistake that should not have been overlooked. Pales, however, was not a 'god,' as your reviewer suggests, but a goddess."

We are sorry that we missed the reference to Sallust. We should not have done so if it had been a quotation instead of a wordy paraphrase. Pales is commonly called the god of flocks.

## TRACTS FROM DR. PERCY'S LIBRARY.

SOME of the second-hand bookstalls are just now laden with pamphlets and small books published during the latter part of the last and the earlier years of the present century. They are mostly in a very dilapidated condition, and bear evident traces of having literally gone through fire and water. Their interest to the book collector is nevertheless considerable, for they at one time formed part of the library of Dr. Percy, the celebrated Bishop of Dromore, and lately passed through Messrs. Puttick & Simpson's rooms. Dr. Percy had a very wide literary acquaintance, and he seems to have been inundated with presentation copies, for nearly all those which the present writer has examined were sent to Dr. Percy by the various authors, and bear autograph inscriptions. The names of many of the authors are so absolutely forgotten that they are quite worth mentioning. Mrs. West, it is true, is mentioned by Lowndes as an author; but her long poem on 'The Mother,' which she sent to the bishop, is unknown to the anthologists of to-day. T. L. O'Beirne, who published a poem on 'The Crucifixion' in 1776, and sent a copy to Percy, became Bishop of Meath, but he is only known to Lowndes as the author of three volumes of 'Sermons on Important Subjects,' and this may be regarded as another injustice to Ireland. The copy of Alexander Strahan's translation of the first six books of Virgil's *Æneid*, 1753 (with a really fine engraving by Strange of Virgil as a vignette), is inscribed "Henry Percy." Dr. Percy was a subscriber for forty copies of the 'Juvenile Poems' of that precocious youth Thomas Romney Robinson, published in 1806. The father had worked in Romney's studio and afterwards earned a local reputation as a portrait painter; Dr. Percy's one remaining copy of these 'Poems' is water-soaked and nearly in pieces, and one wonders what the worthy bishop did with the other nine and thirty. The leaves are quite uncut, and this is the general condition of the majority of pamphlets and booklets from Dr. Percy's library. The excellent bishop had acquired the art of knowing what to read and what to avoid. In the case of the Rev. William Gillespie's 'Progress

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of Refinement' and other poems, Edinburgh, 1805, inscribed, "To the Bishop of Dromore with Dr. Anderson's affectionate respects, Edinburgh, 13 June, 1805," the bishop cut the pages so far as the end of the first canto, and that seems to have sufficed, for the other pages are quite unopened. The old magazines and reviews naturally found a place in the library of the Bishop of Dromore, and he apparently had a nearly complete set of the *Monthly Review*, which he preserved, not bound up in yearly volumes, but in the original monthly issues in the paper covers, and these are now being sold in bundles of two and three numbers at one penny each! Such, then, are a few of what may be fittingly described as "Percy relics" which have passed under the hammer; but mention may be here made of a valuable and interesting series of twelve autograph letters from Dr. Percy to Thomas Astle, the author of 'The Origin and Progress of Writing.' This little batch of letters, which will be sold at Sotheby's on November 26th, covers forty-six pages quarto, extends from 1762 to 1782, and almost entirely relates to Shakspeare, his plays, &c.

#### GRAY'S 'ELEGY.'

43, Mountjoy Square, Dublin, October 23, 1899.

DR. BRADSHAW in his edition of Gray's poems prints "awaits," and he states that this is Gray's reading in his MSS. and in the editions published by him. "Most editors," he says, "follow Mason and Mitford and read 'await.'" As Gray had a fondness for inversions, it seems clear that he meant the "inevitable hour" to be the subject of "awaits," and not the two preceding lines.

As this is the *ninth stanza*, is not your correspondent (Viscount Harborton) in error in referring to the *tenth*? P. A. SILLARD.

#### MR. GRANT ALLEN.

I FEAR that certain words in your note on my uncle Mr. Grant Allen may lead to misconception. You say: "Mr. Allen's fertility was prodigious, and besides the books that bore his name he brought out many others anonymously or under pseudonyms." The words I have italicized give, I would suggest, a wrong impression. Early in Mr. Allen's literary career he used for his first essays in fiction the pseudonyms of "J. Arbuthnot Wilson" and "Cecil Power"—at a time when he was known as a scientific writer only—but that was years ago, and almost immediately when he saw that his work was well received he threw off the cloak. Nor do I suppose that your reference is to the "Cecil Power" books (the signature "J. Arbuthnot Wilson" was used only for the magazine issue of 'The Rev. John Creedy' group of stories). It is true that lately, under the name of "Olive Pratt Rayner," he issued 'The Type-writer Girl' and 'Rossalba,' and it is true, too, that two years ago he wrote a tale for children, 'Tom, Unlimited,' under the name of "Martin Leach Warborough." I do not think he published any book anonymously. Three books, then, make the total of those issued without his name in recent years, and I hold that they hardly bear out your statement as to "many others."

And in one other point what is said is hardly accurate. Mr. Allen was not "greatly," or indeed at all, "chagrined" at the reception given to his 'Evolution of the Idea of God.' Opinions may differ as to its critical reception, but many of the reviews gave him great pleasure, as he was able, if he cared, to point to the fact that a first edition of 500 copies (no inconsiderable number for a book issued at 20s. net) was exhausted within a week or two of publication.

One other word. I knew my uncle, I think, as well as any other of his friends, and was always trusted with his confidence. And from my knowledge I can assert with absolute assurance that

what you say of his, "under the stress of ill health and of constant writing for a living," becoming "bitter in print and in speech" is quite false to the real facts of his life. And there is the same implied inaccuracy in your remark that "such utterances..... would never have been forthcoming had fortune been more kindly to him." The truth is that Grant Allen lived a singularly full and complete life with real zest and real happiness. He had his rare moments of depression—the products of ill health, but in the worst of these his talk never took on even a touch of "bitterness." And he was a man without envy and without jealousy.

GRANT RICHARDS.

\* \* A man who was forced to write fiction for money instead of the kind of books he would have liked to produce can hardly be said to have had "a singularly full and complete life." Of 'The Evolution of the Idea of God' Mr. Richards takes too purely the publisher's view, and we believe that Mr. Allen was much disappointed to find how little acceptance his views met with among independent thinkers.

#### SALE.

MESSRS. PUTTICK & SIMPSON's season of book sales opened on October 18th, when some interesting lots were offered, including a number of Kelmescott Press publications. Some of the chief prices are appended: *Alpine Journal*, 9 vols., 8l. 10s. *Muratori, Rerum Italicarum Scriptores*, 30 vols., 28l. *Lippmann's Engravings by Old Masters*, 18l. 10s. *Kelmescott Press publications: Sigurd the Volsung*, 20l. 10s.; *Coleridge's Poems*, 6l. 15s.; *Blunt's Love Lyrics*, 9l. 5s.; *Savonarola, Epistola*, 9l. 10s.; *News from Nowhere*, 5l.; *More's Utopia*, 7l. 15s.; *Wood beyond the World*, 5l. 12s. 6d.; *Shepherd's Calendar*, 6l. 5s.; *Order of Chivalry*, 4l. 15s.; *Rossetti's Sonnets*, 6l.; *King Florus*, 6l.; *Defence of Guenevere*, 8l.; *Well at the World's End*, 10l. 10s.; *Sidonie the Sorceress*, 9l. 5s.; *Shakspeare's Poems*, 14l. 15s.; *Poems by the Way*, 12l. 5s.; *Shelley's Poems*, 20l.; *Herrick's Poems*, 14l.; *Keats's Poems*, 23l. 10s.; *Atalanta in Calydon*, 10l. 10s.; *Earthly Paradise*, 21l.; *Golden Legend*, 8l.; *Chaucer's Works*, 58l.

#### 'HINTS AND NOTES FOR TRAVELLERS IN THE ALPS.'

MR. COOLIDGE writes:—

I beg leave for space in your pages to correct the extraordinary number of mistakes as to matters of fact contained in your review (p. 554) of the above work, as I have the misfortune to be responsible for the new edition of the book. I will be as brief as possible.

1. The reviewer approves of the issue of this "introduction" in an independent form, though he might have learnt from the preface that, with a single exception (in 1863), and continuously since 1864, the old edition was issued independently of the text of the 'Alpine Guide.'

2. "Most of Mr. Ball's original introduction has been retained." So far from this being the case, about three-quarters of the new edition is entirely new. I realize this fact well, as I myself typewrote all the new edition, save the few pages retained (with many alterations) from the former editions.

3. "Mr. Groom has furnished up the botany." As a matter of fact, Mr. Ball's article (even with Prof. Groom's alterations) fills pp. cvii to cvii, while Prof. Groom's "Additional Notes" run from p. cviii to p. cxxi. And this is "furnishing"!

4. In the *Alpine Journal* for May last (p. 490) I explained the principle on which I tried to draw up a "representative" list of books relating to the Alps. Your reviewer may there find some light as to my selection. I included 'Stanyan' because in its French dress it was a standard work even in Switzerland in the eighteenth century. Planta's 'History' was omitted because it is a farrago of antiquated nonsense; Dändliker's 'Swiss History' was omitted (like the far better one by Diener) because it scarcely touches the Alps, for the Alps are not Switzerland, and Switzerland is not the Alps; Jäger's work was omitted as too special for a general list, though, of course, it would be mentioned in one restricted to the Eastern Alps. Schiller's 'W. Tell' is "Alpine" if any book ever was. The memoir of my dog Tschingel was pub-

lished (by a Frenchman) in a French magazine, enjoying a large circulation; after publication a few copies were struck off privately for me. Thus the booklet was in no sense "printed for private circulation."

5. I regret that the "Glossary" is so distasteful to the reviewer. In the note at its head I explained that it was intended to include "the principal technical and patois terms that may puzzle an English traveller or reader." Every one of the words mentioned by your critic is "Alpine"—i.e., used in the Alps—while I have never stated or imagined that they were used *exclusively* in the Alps. Your critic is unlucky as to finding fault with my philology. Save in a very few cases (where the derivations given are absolutely certain) philology was intentionally excluded from my glossary. In the case of the difference between "Eck" and "Egg," I made no allusion to the origin of the words, but any Swiss-German peasant would at once tell your critic that the two words now bear in German-Swiss patois two wholly different meanings. The authority for my statement was a German-Swiss native of the German-Swiss valley (Grindelwald) which I now inhabit, and where the book in question was prepared, largely with the assistance of my Swiss friend, who speaks patois every hour of his life. I fail to see why a glossary or list of words, with definitions, can only be drawn up by a "trained philologist." No doubt your reviewer is one of that fraternity, and ought to impart his knowledge to the world, instead of hiding it under a bushel. But I am content to share your critic's condemnation with Dr. Johnson, and most other glossary and dictionary makers.

#### COURT OF SCAVAGERS OR SCAVENGERS.

Guildhall, E.C., October 18, 1899.

IN view of the recent discoveries made by Mr. Horace Round as to the establishment of the commune of London, I am tempted to send you two extracts from a MS. record known as Letter-Book C—one of a series of the so-called "Letter-Books" preserved at the Guildhall, of which the Corporation has instructed me to prepare calendars or abstracts for the press:

"1. Johannes de Paris, corder, venit in Camera Gyaule London' die lune proxima post festum sancti Hillarii anno regni Regis Edwardi xxv<sup>to</sup> et solvit Roberto de Hauville marito Margerie Relicte Roberti de Rokesle nuper vicecomitis London' sexdecim solidos et octo denarios sterling' quos recepit de redditibus predicti Roberti tanquam attornatus communitatis pro debitis que idem Robertus et Martinus de Vimbresbiri socius suus debent Regi de tempore vicecomitatus sui tam de firma quam alius debitis etc. et hoc per preceptum domini Johannis le Blund tunc maris [sic] London' et Aldermannorum congregatorum pro curia de Scavageriis et multorum civium tunc presentium etc. Et quod predictus Robertus de Hauville disracionavit predictos redditus versus predictos Maiorem et Communitatem coram Thesaurario et Baronibus de Scaccario etc. et predictus Johannes absolutus est tam a denariis predictis quam a receptione reddituum predictorum in futurum etc."

"2. Die Lune proxima post festum Sancti Hillarii in Curia Scavageriorum tenta de dominis Johanne le Blound Maiore et Aldermannis venit Henricus filius Walteri le Blound et cognovit subsequens scriptum esse factum suum, cuius tenor talis est." [Here follows a general release to Adam de Fulham, his late guardian.]

This entry is not dated as to regnal year, but presumably is of the thirty-third or thirty-fourth year of Edward I.

I came upon this Court of Scavagers, or Scavagers, for the first time in the City's records within the last few days, and I naturally took an early opportunity of consulting Mr. Round's latest work in the hope that he might throw some light upon the nature of the court. In this I have been disappointed. It is true that Mr. Round has discovered a document at the British Museum which ascribes to the scavengers (scavengores) of London the duty of superintending watch and ward in the City, and for this he deserves all credit. On the other hand, he charges the late Mr. Riley with having produced "no evidence whatever" in support of his statement ('Liber Albus,' Intro., p. xli) to the effect that the City scavengers were originally custom officers, but later were concerned in seeing that proper precautions were taken against fire, that pavements were kept in repair, &c., although Mr. Riley expressly refers

to the oath taken by those officers on entering upon their duties. This oath is recorded twice in Letter-Book D, and will (unless the Corporation change their mind) in due course appear in print. In the meantime, how came (I ask) the Mayor and Aldermen to sit as a Court of Scavengers, and what was the jurisdiction of the Court?

R. R. SHARPE.

### Literary Gossip.

A NARRATIVE of the "Great Trek" which led to the foundation of the two Boer republics was published in 1856 by the Hon. Henry Cloete, High Commissioner of Natal in 1843 and 1844. The work throws light on events which have now passed out of sight, but which are essential to the understanding of the present crisis; but it has been out of print for many years, and copies cannot now be obtained. A new edition, edited by Mr. W. Brodrick Cloete, grandson of the author, is in the press, and will be published in the course of a few days by Mr. Murray. It brings down the story of the Boer republic to the point at which it is taken up by Mr. Martineau's 'Transvaal Trouble,' just republished by Mr. Murray.

In addition to the ordinary issue of his new work for juveniles entitled 'The Scarlet Herring, and other Stories,' to which we referred last week, Judge Parry has decided to publish a special edition printed on Japanese vellum and bound in white vellum. It will be limited to fifty copies, each of which will be signed by the author and numbered.

THE second volume of the "Haworth" edition of the Brontë novels—'Shirley,' by Charlotte Brontë—will contain, in addition to Mrs. Humphry Ward's preface, a facsimile of the title-page of the first edition of the work, and views of Red House, Gomersal, front and back (Briermaines), Hartshead Church (Nunnely Church), Oakwell Hall, near Birstall (Fieldhead Hall), from various aspects, and Birstall Church (Briarfield Church), which have been identified as indicated with places described in the story. Messrs. Smith & Elder are to publish it on Wednesday week (the 15th).

THE Wesleyan view of the present Church crisis will be put forth in a new edition of the Rev. Dr. James H. Rigg's 'Oxford High Anglicanism,' which is shortly to be published in an enlarged form.

THE new number of the *North American Review* will contain an article by the Right Hon. Arthur J. Balfour on 'How the Ritualists harm the Church,' and some lyrics by Mr. W. E. Henley, entitled 'Hawthorn and Lavender: Songs and Madrigals.'

DR. G. A. GRIERSON is going to return to England as he considers that the Linguistic Survey of India has reached a stage at which it can be more profitably conducted in this country than over there.

AFTER a brief interruption, owing to the ill health of the editor, the *Library*, which has already enjoyed a longer life than any other English bibliographical magazine, will resume publication on December 1st. Its editor, as before, will be Mr. J. Y. W. MacAlister, but in its new form it will be issued quarterly instead of monthly, will be printed at the Chiswick Press, and pub-

lished by Messrs. Kegan Paul & Co., the publishers of *Bibliographica*. It will also be illustrated, and in particular will give in each number a photogravure of some distinguished librarian, bibliographer, or collector, the first two portraits being of Dr. Garnett and Mr. R. C. Christie. In the first number M. Léopold Delisle is writing on a manuscript at Macon, Mr. E. F. Strange on the decorative work of Gleeson White, Mr. G. R. Redgrave on the bibliography of 'English Bards and Scotch Reviewers,' Mr. A. W. Pollard on the woodcut illustrations to seventeenth-century plays, Mr. Spielmann on art catalogues, and Mr. Weale on the pretensions of the newly found 'Missale Speciale' to be of early date. Articles on library progress, on open access "from a reader's standpoint," on some new experiments in America, and other library topics will be contributed by Mr. J. D. Brown, Mr. F. M. Crunden, Mr. H. Keatley Moore, and other experts.

THERE are some interesting early editions in the book sale at Messrs. Sotheby's, at the end of the month, to which we referred last week. The unique copy of Byron's 'English Bards and Scotch Reviewers,' 1811, from the Boswell, Heber, and Crampon sales, again occurs; another copy—the third which has come up for sale during the last three years—of the octavo edition of Goldsmith's 'Deserted Village,' 1770; three copies of Mr. Kipling's 'Schoolboy Lyrics,' 1881, and a long series of other early editions of this popular author; a series of eleven works by J. P. Marat, the "horse-leech" of Carlyle; an uncut copy of the first edition of Smollett's 'Adventures of an Atom,' 1769; Isaac Walton's copy of Howell's 'Sober Inspection made into the Consults of the Long Parliament,' 1656; one of only two copies yet recorded of Francis Quarles's 'Shepherd's Oracle,' 1664; a very fine copy of Shakespeare's 'Romeo and Juliet,' 1637, a very scarce edition; David Garrick's copy of the 'Poliphili Hypnerotomachia,' the first Aldine edition, 1499; and a fine large copy of the *editio princeps* of Tacitus, without name of printer or place, but circa 1473. For those who care for relics this sale includes two brass candlesticks which were once in the possession of Robert Burns.

THE decease is announced of Mrs. Lean (Miss Florence Marryat), the sixth daughter and tenth child of the famous novelist, and herself the author of some seventy novels, too hurriedly written, unfortunately, to prove of enduring value. One of them is noticed in another column. She also appeared as a singer and an actress, and managed a school of journalism.

PROF. MAHAFFY will resign his Chair of Ancient History, which he has held for nearly thirty years, in February next.

DR. LORENZ, of Berlin, has been seeking for traces of Bishop Berkeley in Dublin, Kilkenny, and Cloyne, with a view to a new and more complete biography of the bishop. He is now in Oxford on the same quest.

MESSRS. CASSELL & Co. write:—

"With reference to the appreciative review of Mr. Pigott's 'Purple and Fine Linen' which appeared in your last issue, will you allow us to state that we find this title has been appropriated for a previous work? We have therefore altered our title to 'In Royal Purple,'

and under this designation Mr. Pigott's novel will be issued next week."

THE death is announced by the *Times* of the Rev. Charles Mackeson, who before he took Holy Orders in 1885 was connected with Messrs. Sampson Low & Co. He edited in the early seventies 'Low's Guide to the Charities of London.' He also edited a 'Guide to the Churches of London and the Suburbs,' and an 'Illustrated Church Congress Handbook.'

MAJOR MARTIN HUME's history of 'Modern Spain,' which Mr. Fisher Unwin is going to add to the series called "Story of the Nations," does not go over the ground travelled in the author's previous contribution to Peninsular history, as it deals with the last hundred years—the history of a woeful decline, or, to quote Major Hume, "the most astounding period of disaster and misgovernment that ever afflicted a nation."

Some surprise has been caused by the fact that the will of the lately deceased Frau Embden (not "von" Embden as some papers have it), which was opened on the 26th ult., did not contain any special provisions regarding Heine's literary remains, although they are said to contain a number of hitherto unpublished letters by the poet.

THE Parliamentary Papers of the most general interest this week are the Report of the Committee of Council on Education in Scotland, 1898-9 (2s. 7d.); Report on the Industrial Schools of Ireland (5s. 4d.); and a Quarterly Return of Schools warned by the Education Department (1d.).

### SCIENCE

#### ANTHROPOLOGICAL NOTES.

THE Royal Society of Northern Antiquaries of Copenhagen has issued to its foreign members two memoirs translated from Danish into French by M. E. Beauvois. Mr. Chr. Blinkenberg's is a study of implements of the Stone Age having handles. The first discovery of the kind in Denmark was made at Sigerslev in July, 1897. The handle was of ash, well formed, scraped in a symmetrical manner, and partially polished. It resembles in shape the one found at Solway Moss in 1857, now in the British Museum, and in ornamentation that of beechwood found at Eghenside, described by Mr. Darbishire in the forty-fourth volume of *Archæologia*, though the facets are broader and longer, and arranged in longitudinal and not in spiral form. Similar working is found on an implement of elkhorn from Scania in the National Museum at Copenhagen. The socket was made exactly to fit the implement, and held it tightly. Some implements of staghorn from Kolding in the same museum, of the earlier Stone Age, have portions of the handles still preserved. A second find took place in June, 1898, at Stenild. The handle is probably of birchwood, and of singular form, suggesting the appropriation of the implement to some special use. The head is massive, and the whole well and carefully fashioned. It is suggested that the implement was used as a sickle. The second memoir is by Mr. George F. L. Saraau on the prehistoric heaths of the Baltic countries, according to observations made in turmoil of the pagan epoch. Having regard to the importance of the study of natural surroundings to the knowledge of the conditions of life in prehistoric times, the author had investigated nearly fifty sites in Jutland, and discusses at length their geological significance.

A curious case of revival of belief in witchcraft at Leadville, in Colorado, where a man



charged with drawing blood from a woman and cruelly beating and bruising her was allowed to bring evidence that the injured person was a witch, and had put a spell on him and others, and found numerous witnesses to support him, is recorded in the *Humanitarian*. The injured woman claims to be a spiritualist medium. Prof. Mantegazza contributes to the same magazine some observations on the anatomical and physiological bearings of the problem of feminism. Among its other contents is a brief account of the progress of anthropology since 1863.

Those who are likely to visit Paris next year may be glad to know that all the courses of lectures in the School of Anthropology which are now about to commence for the season are free to the public. Prof. Capitan lectures on Mondays at 4 o'clock on prehistoric anthropology; Prof. Mahoudeau on Mondays at 5 on zoological anthropology; Prof. Lefèvre on Tuesdays at 4 on ethnography; Prof. Hervé on Tuesdays at 5 on ethnology; Prof. de Mortillet on Wednesdays at 4 on the industrial procedure of primitive peoples; Prof. Laborde on Wednesdays at 5 on biological anthropology; Prof. Schrader on Fridays at 4 on anthropological geography; Prof. Manouvrier on Fridays at 5 on physiological anthropology; Prof. Letourneau on Saturdays at 4 on the history of civilizations; and Prof. Regnaud holds "conferences" on Saturdays at 5 on the origin of Indo-European civilization. The school is at No. 15, Rue de l'École de Médecine.

#### SOCIETIES.

**MICROSCOPICAL.**—Oct. 18.—Mr. E. M. Nelson, President, in the chair.—The President called attention to an old microscope made by Cary, presented to the Society by Mr. Gleadow. An instrument of the same design was figured in the *Journal* for 1898, p. 474.—Messrs. Watson & Sons exhibited their new school microscope (the President thought it strongly made and well fitted), and also a new form of eyepiece, named the "Holooscopic."—Dr. Measures exhibited a microscope for photomicrography.—The President described a new form of fine adjustment by Reichert, which was shown applied to his "Austrian" model, exhibited by Mr. C. Baker. The President also showed a microscope fitted with his new stepped rackwork coarse adjustment by Messrs. Watson & Sons; and a dissecting stand by Andrew Ross, which was about forty or fifty years old, and was still a thoroughly good working instrument, and though the lenses were not achromatic, they gave very good images.—Mr. C. Lees Curties exhibited some stereoscopic photomicrographs taken on the Ives principle by Mr. E. R. Turner, who briefly described the method of taking them.—Dr. Hebb said they had received part vi. of Mr. Millett's "Report on the Foraminifera of the Malay Archipelago," which would be taken as read and published in the *Journal*.—Mr. F. Enock gave an account of his observations on the life-history and habits of British trap-door spiders, illustrating the subject by original lantern views.

**PHYSICAL.**—Oct. 27.—Prof. W. E. Ayrton, V.P., in the chair.—Dr. S. W. Richardson read a paper "On the Magnetic Properties of the Alloys of Iron and Aluminium." Observations were made on four alloys, containing respectively 3.64, 5.44, 9.89, and 18.47 per cent. of aluminium.—The Secretary read a note from Prof. Barrett "On the Electric and Magnetic Properties of Aluminium and other Steels."—Mr. Addenbrooke exhibited a model illustrating a number of the actions of the flow of an electric current.—Mr. W. Watson repeated some experiments with the Wehnelt interrupter devised by Prof. Lecher.—The Society then adjourned until November 10th, when the meeting will be held in the Central Technical Institute.

#### MEETINGS FOR THE ENSUING WEEK.

- Nov. Royal Academy, 4.—"Anatomy: Lower Extremity, I," Mr. W. Anderson.
- Royal Institution, 5.—General Monthly.
- London Institution, 5.—"The Place of the Welsh in the History of Britain," Prof. W. Boyd Dawkins.
- Society of Engineers, 7.—"The Electrolytic Treatment of Complex Sulphide Ores," Mr. S. Cowper-Coles.
- Institution of British Architects, 8.—President's Address.
- Nov. Society of Biblical Archaeology, 4.—"The Twelfth Congress of Orientalists," Mr. F. Legge.
- Institution of Civil Engineers, 8.—President's Address and Presentation of Medals.
- Anthropological Institute, 8.—"Notes on the Ethnology of Tribes met with during the Juba Expedition of 1897-9," Lieut.-Col. J. R. L. Macdonald.
- Nov. Royal Academy, 4.—"Anatomy: Lower Extremity, II," Mr. W. Anderson.
- Huguenot, 8.—"Early Huguenot Friendly Societies," Mr. W. C. Waller.

- Wed. Geological, 8.—"The Cornish Earthquakes of March 29th to April 2nd, 1898," Dr. C. Davison; "The Geological Structure of Portions of the Malvern and Abberley Hills," Prof. T. T. Groom.
- Thurs. London Institution, 6.—"Prehistoric Egypt," Prof. W. M. Flinders Petrie.
- Mathematical, 8.—Presentation of De Morgan Medal: Papers by Dr. E. D. Lovett, Mr. Bromwich (three), Prof. A. C. Dixon, Dr. L. S. Dickson, and Major MacMahon.
- Fri. Royal Academy, 4.—"Anatomy: Head and Neck," Mr. W. Anderson.
- Physical, 5.—"Contact Electricity," Mr. F. S. Spiers; "The Heat of Formation of Alloys," Mr. J. B. Taylor.

#### Science Gossip.

THE Swiss papers report the death of Dr. E. J. Petri, Professor of Geography and Ethnography at the University of St. Petersburg, and author of numerous geographical and anthropological writings. Dr. Petri was formerly a professor at the University of Berne.

We regret to hear that the project of adopting in Russia the Gregorian Calendar, which has been lately announced by the papers, is not to be carried out for the present. The only improvement suggested by the commission specially appointed for the purpose is that henceforth both dates (old and new style) are to be stated in public and private documents.

#### FINE ARTS

##### BOOKS FOR COLLECTORS.

**IN CHINESE PORCELAIN** (Chapman & Hall) Mr. W. G. Gulland has more than fulfilled his promise to furnish amateurs with a handbook explaining the technical terms applied to Chinese painted porcelain, and other details concerning the subject, while not going above the head of the general reader who may desire to equip himself with a smattering of knowledge. He says truly that we are still very much in the dark on many points concerning the sources, especially as to the age, of much of the china we possess. "However," he adds, "we will find less difficulty, and perhaps more amusement, in studying the motives we see thereon, as also in discovering the purposes for which the various shapes were originally designed." There is, of course, a good deal to be said for this view of the subject; but as Mr. Gulland does not forget to warn his readers, it is not difficult for the modern craftsmen of Paris, let alone the East, to fabricate pieces quite good enough to impose on buyers who have only book-knowledge, or historical information, about forms, decorations, and signatures. Only familiarity with fine specimens can build up judgments worthy of the name when questionable examples are submitted. That sort of instinct which artistic studies create and develop will stand artists in good stead when they are consulted about the intrinsic merits as well as the antiquity of curious specimens which come within their range, but this does not avail when the vagaries of the auction-rooms decide the commercial values of objects some of which are costly simply because of their hideousness or uncouth peculiarities, with which art has nothing whatever to do. A knowledge of the histories of the various epochs of porcelain decoration will often help the collector who meets with specimens of unusual character, as, for example, a large plate, or rice dish, figured here with the number 223, and comprising a border and an octagonal central panel painted in deep Nankin blue under the glaze on white, the border being formed of radiating framed panels containing utensils and flowers, while the central compartment is enriched with very pretty, naturalistic, and skilfully drawn singing-birds and flowers which are anything but Chinese. The present writer possesses a similar dish, equally graceful and naturalistic in style, the central panel of which depicts a group of antelopes in a rocky landscape. The treatment of the small and large panels in these specimens seems—but only seems—to the amateur not informed of the history of Chinese art-crafts to be most contradictory. Mr. Gulland, however, suggests

the key when he speaks of No. 223, "This is an old plate, and may have been made for Persia"—where, let us add, flowers and antelopes would be enjoyed. Doubtless such plates belong to the epoch of the Ming dynasty, which began with A.D. 1368, and ended in 1644—say to c. 1450. In specimens of this sort a collector possessing artistic knowledge would never be deceived. Just as the spirit of the draughtsmanship and the richness (not the mere depth) of the blue would be sure guides for the "seeing eye," so the coarseness and lack of spirit in fictitious productions condemn them at a glance. Not all the books, cuts, and prints, coloured and uncoloured, that Christendom has put forth since the craze for "pots" commenced some two centuries ago would persuade a well-informed collector to accept such copies as the half-trained artisans of Delft put forth as imitations of fine old Nankin blue, whether of the Chinese proper, the less-known Sino-Persian, or the later nondescript, but otherwise genuine ware. Blue Delft, which many collectors are so fond of, is probably the greatest libel ever perpetrated upon a fine original of any kind whatever. How great was the taste for Nankin blue is proved by the fact that not only did the makers of the "willow-pattern plate" do their best to imitate the "blue" of Nankin, but the ceramists of Rouen and Nevers did the like as well as they were able, while the mark of the pharos drawn in blue, which belongs to the potters of Genoa, proves that that city condescended to imitate the clumsy imitators of Delft. According to Gutzlaff, writing in 1837, King-te-Chin still employed five hundred ovens constantly, but it is not said that Nankin blue was their sole output. Several cities attempted, and still attempt, to rival King-te-Chin in its own peculiar and ancient manufacture, but the decorative value of their goods is based upon the cheapness of them.

Our author, among many hints for the amateur, has a good deal to say about the methods of the fabricators of modern shams, and he has not omitted a note or two on the tricks of the trade when the crazes of fashion as well as the fads of the foolish must needs be consulted. He rightly remarks:—

"At times the European markets were so overstocked with blue and white, that to make it saleable it had to be repainted with red, green, and yellow, which colours were burnt in, so that in many cases, what evidently were originally very fine pieces, have been hopelessly ruined; in fact, their repainting seems to have been a regular business in England, if not in Holland, as also elsewhere."

The clumsiness of the repainting in such cases as these deceived none but the very ignorant or very tasteless, and the harmonizing of the colours often baffled the Dutch, who did most of this sort of work. At other times, when white and blue were out of vogue, and celadon grounds took the popular fancy, the transformation was not less infelicitous. In a fine tall vase of the Kang-hé epoch (1661-1722), if not of the much earlier Ching-hwa period, which ended in 1488, the whole of the original uncoloured glaze, which was primarily over the colour—in this instance of a good rich and deep blue—was ground off with a wheel. Accordingly the imperial five-clawed dragons and the so-called "nebulae" (which some call sea-weeds) stood up in relief upon the denuded ground, and the deftly drawn claws and scales came badly off. The operator then covered the entire piece, emblems and all, with a new glaze of the fashionable celadon hue. Thus the decorations exist under two glazes, the ground existing under one glaze only, and the operation could hardly be called a success.

In some instances Mr. Gulland seems to have failed in judging technique. Thus, describing a certain porcelain bowl, No. 266, he says:—

"This piece is covered with red over the glaze, the four sprays of bamboo, prunus, chrysanthemum, and lotus with which it is decorated being left uncoloured so as to show up white on the red ground."

Our impression is that this very desirable ware was not decorated by the foliage on its reddened surface being "left uncoloured"—a process which is hardly practicable—but that the draughtsman used a small stick, a sort of stylus, with which, exercising really wonderful skill, he, removing the red ground, wiped out, so to say, the foliage *en silhouette* in white on the red body of the piece. A number of cups before us, when examined with a strong lens, unmistakably show that the most exquisite leafage upon their surfaces was delineated by this simple process. Of course it was not confined to cups and red porcelain of the finest kinds, but came into use whenever the grounds of pots of any kind were darker than their decorations which were required to appear *en silhouette*. Equally of course, painting with the brush supplemented the stylus, perhaps a reed, which wiped out the dragons, clouds, fireballs, weeds, or whatever they are. By combined processes of this kind most, if not all, of the prodigious multitude of ginger-jars of the so-called hawthorn pattern in its numerous varieties, with and without panels or "reserves" in white, have been decorated. The collector who is not a Franks, a Marryatt, a Jacquemart, nor an Anderson could hardly do better than equip himself with this excellent handbook, the illustrations of which, though photographic and uncoloured, are a treasury in themselves.

*Marks and Monograms on European and Oriental Pottery and Porcelain.* Illustrated by W. Chaffers. Eighth Edition. (Gibbins & Co., for Reeves & Turner.)—When a monumental octavo of more than a thousand pages has, like this one, reached the dignity of an eighth edition, it is worthy of the reviewer's reverence. On the death of Mr. Chaffers the publishers applied to Mr. F. Litchfield to edit the seventh edition, to bring it up to date, and to add certain new chapters upon sections of the subject which, since his decease, had assumed larger importance or been placed on safer bases than before. Rather a hard task for Mr. Litchfield. Still he discharged his duty in a careful manner, so that the book is not only fuller, but more correct than any other of the sort, whether published here or abroad. Of course he availed himself of the researches and results due to Mr. Fortnum in regard to majolica, a subject about which a great deal still remains to be said. Majolica happens to be not only one of the most artistic products of the art ceramic, but it also, historically speaking, deserves the most attention. Every true student feels the charm of Andreoli's work, and delights in the ware of Urbino and Pesaro. But, standing upon the higher plane of art, we differ from both Chaffers and his editor about the superiority of all Italian lusted wares of the majolica category, and especially do we differ in regard to the comparatively rude Hispano-Moorish ware which is here (p. 164) described as "only an imitation." We should not venture to say this of the noble specimens from Moorish Spain which are in the Louvre, at South Kensington, and in Mr. Du Cane Godman's house. But speaking of the pottery of Manises in Valencia, the book is undoubtedly right in saying that at this ancient village, whose craftsmen in clay have an immemorial pedigree, the "factory has continued, although in a state of dilapidation and decay, until the present day, and is characterized in later times by the copper-red tones of its lustres." In fact, Lord Leighton, travelling in those regions, found a rough group of potters still at work in Manises. Among the details additional to Chaffers's account of French faïences much has been borrowed with acknowledgment from Jännike's 'Grundriss.' These additions comprise from all sources more than two hundred new marks. One of the most interesting of the new sections has been formed by bringing together some old matter, formerly to be found under "Germany," and new notes supplied by Herr Angst, of

Zurich, so as to form a short chapter on Swiss ceramics. We find no account of Mr. Bernrose's lately issued excellent book upon the old Chelsea *fabrique*, its makers and their factories in Cheyne Walk: a book rich in fresh inquiries, and thoroughly trustworthy. The collection of Sèvres painters' marks and signatures on porcelain of all sorts and epochs has been increased by about eighty examples not previously transcribed by Chaffers.

*Old English Plate, Ecclesiastical, Decorative, and Domestic: its Makers and Marks.* By W. J. Cripps. Sixth Edition. Illustrated. (Murray.)—The studies and opportunities of twenty diligent years have added greatly to the value of this now famous work. A great number of old provincial marks have been recovered and identified, some previous statements under these heads have been revised, and a certain number of newly found marks have been added.

#### THE GUINEA-FOWL AND OTHER ANIMALS IN ANCIENT ART.

Cambridge, October 28, 1899.

My attention has lately been drawn to the learned and instructive articles of Sir George Birdwood on 'The Turkey, Peacock, Cock, and Parrot in Ancient Art,' which appeared in the *Athenæum* of September 30th and October 14th and 21st. I regret that these articles escaped me at the time of their publication. I desire to thank Sir George Birdwood for correcting the gross mistake I made ('Pausanias,' vol. iii. p. 259) in supposing that the bird represented on an ancient silver bowl from Lampsacus was a turkey. No one is responsible for the mistake but myself. I simply did not know that the turkey was first introduced to the Old World from America. To make the matter worse, M. Sorlin-Dorigny, who published the bowl in the *Gazette Archéologique* (vol. iii., 1877, plate 19), identified the bird in question as a guinea-fowl ("pintade"), and I am informed by my friend Prof. Alfred Newton, who has had the kindness to look at the figured representation of the bowl, that this identification is correct. It is some consolation to me to learn from Prof. Newton that the turkey and the guinea-fowl were formerly often confounded, even by naturalists, as indeed Sir George Birdwood also mentions in the first of his articles. The confusion is noticed by Prof. Newton in his 'Dictionary of Birds,' s.v. 'Turkey,' p. 994. The other bird on the bowl, which I thought was a parrot, is taken by M. Sorlin-Dorigny to be a hawk ("épervier"); whether he is right in this opinion seems to Prof. Newton uncertain. But I am not at the end of my mistakes. Two animals on the bowl were interpreted by me as monkeys, and by M. Sorlin-Dorigny as dogs, and again I am informed by Prof. Newton that M. Sorlin-Dorigny is right and I was wrong. Further, there are figured on the bowl two other animals held in leash by two little black women. These were taken both by M. Sorlin-Dorigny and myself to be lions. Prof. Newton tells me that he is inclined to think they may be cheetahs (hunting leopards). Thus of the four species of birds and beasts on the bowl every one was wrongly identified by me, while two at least were rightly identified by M. Sorlin-Dorigny. To crown my blundering, I entirely overlooked M. Sorlin-Dorigny's identification of the two birds, and actually stated that he took no notice of them. My words were:—

"The writer who comments on this bowl, pp. 119-122, thinks that the seated woman is the Asiatic Artemis, and he calls the monkeys dogs. He takes no notice of the woman's colour nor of the remarkable birds on each side of her."

I have thus not only committed four several blunders in natural history, but have done M. Sorlin-Dorigny an injustice by attributing to him an oversight of which he was not guilty. For this injustice I owe him, and now offer to him, an expression of my sincere regret. While my other mistakes were the result mainly of

ignorance, this last mistake can only be due to the haste and negligence with which I consulted M. Sorlin-Dorigny's paper. No one can condemn that haste and negligence more strongly than I do myself.

I have only to add that while I do not doubt that my book contains many errors, I hope that it contains few so gross and palpable and crowded together in so small a space as those which I have now exposed. Whether that be so or not, I shall be sincerely grateful to all who may render me the service of correcting my mistakes and informing my ignorance, and I shall not complain if they do so in a tone less courteous and urbane than that which marks the communications of Sir George Birdwood.

J. G. FRAZER.

#### SIR ARTHUR BLOMFIELD, A.R.A.

THE sudden death on Monday last of Sir Arthur Blomfield makes a gap in the ranks of his profession. The fourth son of the late Bishop of London, he was born at the Palace, Fulham, in 1829, went to school at Rugby, and thence to Trinity College, Cambridge. His professional education was obtained under P. C. Hardwick, than whom a better master in civil as well as ecclesiastical architecture was not to be looked for. Thoroughly understanding and appreciating Gothic art, Blomfield practised with great success, and had he possessed the originality or force of Street, the taste and resource, the joy in quaint beauty which filled the mind of Burges, he would doubtless have invested his buildings with higher qualities than they possess. His influence was invariably in favour of culture, and his work was sound and sincere, yet he was not one of those who took to Gothic architecture because it was the fashion when they were born. The restorer of a very large number of ancient edifices which should have been carefully preserved and protected, and not restored at all, he was yet one of the best of those artists who condescend to humour the ignorance and vanity of their patrons—ecclesiastical as well as civil; but we would rather remember him as the architect of his own buildings, a well-educated, practical, and studious man. He succeeded Street as the architect of the Law Courts, he did some good work at Eton and Copenhagen, he was the architect of the Church House, he built scores of new churches, and, without being profound, was agood antiquary. The Royal Academicians selected him one of their Associates in 1888, he accepted knighthood in 1889, and in 1891 won the Gold Medal of the Institute of Architects.

#### MINOR EXHIBITIONS.

THE Grafton Galleries contain at this moment a very unequal collection of pictures by living French artists. The most ambitious of them is likewise the only figure composition of importance in the galleries. It is a version in a brownish monochrome, upon canvas and at full size, of M. Puvion de Chavannes's mural painting *Les Muses Inspiratrices acclament le Génie Messager de Lumière* (No. 28), which was produced for the Public Library at Boston, U.S. Out of harmony as it is with modern art, there can be no doubt that, judged by its own standard, it is the best of M. de Chavannes's pictures. The figures of the muses are larger than the life, and carefully wrapped in pseudo-classic draperies. They are presenting certain offerings to and acclaiming the boyish and rather pretty "Génie," a sort of juvenile Apollo, who appears in the middle of the design.

Among the landscapes is a gloomy view of *Le Port de Dieppe* (1), by M. F. Thaulow, an arbitrary and roughly executed study of sultry twilight at evening, yet showing some sympathy with nature.—Another eccentric picture, defiant of conventions and in nearly all respects violent, but full of power, is M. A. Besnard's *Berck, le Soir* (3). The artist's vigorous and original portraits are familiar to the public.—



*Les Fenêtres, Bruges* (10), by M. H. Le Sinauer, a study of twilight in greenish gloom, is homogeneous and surprisingly like nature. *Le Givre* (13), a woodland in snow, is admirable, and, despite its rough surface, a choice work of art.—*Les Voix de la Mer* (21), by M. Ary Renan, we saw in the last Salon. It exhibits fancy and a good deal of weird power. On the other hand, an awkward composition, or rather an utter neglect of composition, indeed failure to combine in any way the elements of the work, is fatal to its attractions.—*The Banquiere Bruxelloise* (27) of M. V. Gilsoul, snow and storm combined with the glare of a passing train, is a very telling work, full of colour and tones that are given with rare spirit.—Its neighbour, *La Rafale* (23), by M. A. Marcette, depicts with tragical expressiveness and massiveness a pallid gleam, followed by darkness as of a storm traversing a vast marshy landscape.

The life-size portrait of *La Duchesse de Mecklenbourg* (46) is not complimentary to that lady, whose flesh cannot really be of a dingy green. A dingy white, combined with much bad drawing, obtains in the carnations of *Mlle. F.* (45), by the same artist, M. A. de la Gaudara.—The astonishing contortions of M. G. Leheutre's *Danseuse* are very suitably expressed in No. 49.—An artist of great skill and fine taste is well represented in M. Fantin-Latour's *Femme Couchée* (50). Apart from the above, the reader should not fail to admire the beautiful Tiffany favrile glass, vases, bowls, and windows, which really adorn this gallery. The robust and original bronzes of M. C. Meunier, the bijoux of M. E. Colonna, and several minor decorative examples greatly add to the interest of the exhibition.

Mr. T. McLean's Annual Winter Exhibition contains a more than commonly important group of oil paintings, nearly seventy in number. The most important is No. 5, Sir L. Alma Tadema's capital small Roman interior called *The Scribe. The Architect* (43), Sir L. Alma Tadema's other contribution, is better known, and is a gem of crisp handling, solidly painted. The costume, physical characteristics, and, above all, the attitude and face of the single figure are an epitome of sympathetic insight and able designing.—We know no better work by Heer J. Israëls than the shore piece in gloomy twilight called *The Fisherman's Wife, Scheveningen* (18).—*The Fisherman's Family* (40), by M. Artz, another twilight piece, is solid and artistic, and the figures are appropriate.—*Wind- ing the Skein* (10), by M. A. Neuhuys, is a well-lighted and neatly painted interior, with some pleasing figures.—*A Hot Scent* (14), by Mr. W. Hunt, is good in its way.—*A High-born Lady* (34), by M. G. Jaquet, profits by that capital painter's light and deft touch, the lively expression on pretty features, and the delicate flesh colours.—*The King Drinks* (52), a lion lapping water at a spring, by M. G. Vastagh, is full of leonine character.—Very well painted, excelling in the colour and strength of its carnations, soundly drawn and modelled, is the expressive life-size profile of *The Artist's Model* (57), by M. A. Harlamoff.

Messrs. A. Tooth & Son are exceptionally fortunate in getting together fifty-six pictures in oil for their winter exhibition, some of which adequately represent as many highly distinguished names. Lord Leighton's *Invocation* (No. 15), the tall and beautiful virgin standing, with uplifted arms, before the statue of the goddess, impresses us more than ever. It is one of the President's most accomplished and spontaneous efforts.—The best landscapes are Corot's *La Clairière* (1) and the charmingly tender and pearly landscape in a twilight effect of rare beauty called *Le Lac* (6), of which there is, we think, a larger, but not finer version.—In *Les Bûcheronnes* (4) the gloomy wilderness of a dense beech wood is depicted in masterly fashion by Diaz de la Pena.—Mr. Hook's *The*

*Acre by the Sea* (21), a Cornish coast scene, is noteworthy for powerful tones, vivid light, and brilliant colour.—*Moorland Quietude* (27) is a characteristic specimen of Mr. P. Graham's best manner and methods.—A noble serenity and dignity pervade M. Harpignies's *La Loire, près Sancerre* (44).—There is a neat touch and much spirit in N. F. Brunner's group of Church dignitaries called *Dilettantisme* (9).—The *Élégie* of M. Bouguereau (30), a fine and sculptural illustration of his style, was in the Academy of last year.—There is unusual intensity and vigour, together with highly accomplished painting, in M. Henner's *Méditation* (34), a damsel's head. Besides the above the gallery contains acceptable though minor pieces by MM. J. Dupré, J. G. Vibert, V. Binet, E. Frère, J. L. Gérôme ('*L'Oasis*'), and E. van Marcke.

### Fine-Art Gossip.

THE private view of the Winter Exhibition of the New English Art Club's works will occur on the 11th inst., Saturday next, at the gallery in Piccadilly.

MR. A. W. RIMINGTON exhibits water-colour drawings of the Mediterranean and Atlantic coasts at the gallery of the Fine-Art Society. The private view is held to-day (Saturday).—At 21, Haymarket there is now open a collection of "comic drawings" by Mr. H. Mayer, which will remain on view all the current month.

MESSRS. P. & D. COLNAGHI & Co. are arranging an exhibition in their gallery, Pall Mall East, of the engraved works of J. Raphael Smith. They propose to open it to the public on the 25th inst.

THE private view of the Winter Exhibition of the Bristol Academy is fixed for to-day. Besides the usual collection, the committee have formed a collection representing the current art of Belgium.

THE French papers announce that an important exhibition of the works of M. Alfred Stevens, a master whom the British public delight to honour, will shortly be held in Paris, at the Ecole des Beaux-Arts, under the auspices of the Minister of Public Instruction, and owing to the generous efforts of MM. Carolus Duran, J. P. Laurens, Gérôme, Jean Béraud, and many other distinguished artists, all of whom have heard with profound regret that "en ce moment le grand peintre est terrassé par une maladie."

ONE of the most interesting of those historic houses which were formerly numerous in St. John's Wood—The Priory, North Bank, for many years the home of George Eliot—is shortly to be destroyed, in order to make room for the enlargement of an electric-lighting station. It is now occupied by Mr. George Simonds.

THE well-known French art journalist M. Émile Carlon died on the 24th ult., in the Hôpital Lariboisière, Paris, aged seventy-five years. He wrote a good deal upon agriculture and colonization.

SIR LAURENCE ALMA TADEMA has presented to the Musée des Académiciens, Antwerp, of which he is a full member, his bust in bronze, an excellent work of Mr. E. Onslow Ford.

THE decease is announced of Peter Petrovitch Skokoloff, one of the oldest and most meritorious of Russian painters, and a member of the St. Petersburg Academy. He particularly excelled in the representation of rural life and in battle-pieces. During the last Turkish-Russian war he was with the imperial headquarters, and was wounded at the siege of Plevna.

It is estimated at Cairo that the cost for erecting the recently fallen columns in the Great Hall at Karnak, together with the necessary repairs to the temple, will amount to fifty thousand pounds.

### MUSIC

#### THE WEEK.

##### THE HANLEY MUSICAL FESTIVAL.

THE North Staffordshire Musical Festival was held at Hanley last week. For the opening performance on the Wednesday evening Schumann's 'Paradise and the Peri' was selected, a work in which many musical beauties do not sufficiently outweigh dramatic shortcomings. As a whole the effect is monotonous. In this cantata, and also in Webbe's glee "When winds breathe soft," the choir, a body of singers over three hundred in number, was heard to great advantage. The programme concluded with Tchaikowsky's 'Pathétique' Symphony, but Dr. Swinnerton Heap, the festival conductor, had not his forces under perfect control; for with a "scratch" band and with limited rehearsal a satisfactory performance was not possible.

Next morning, in Beethoven's 'Eroica,' a work evidently familiar to the players, far better results were obtained. Mr. Coleridge-Taylor conducted his scenes from Longfellow's 'Song of Hiawatha,' preceded by the Overture recently produced at Norwich. Until the third and final scene of this trilogy has been heard it will be best to suspend judgment with regard to the overture; the musical interest is not strong, and its real dramatic meaning, we presume, is for the moment hidden. The first scene bears the title 'Hiawatha's Wedding Feast,' and when produced last winter at the Royal College of Music was noticed in these columns. A second hearing confirms our impression of the marked character and cleverness of the music, and it gains ever so much by what follows: the sunshine of the 'Wedding Feast' deepens the shade of 'The Death of Minnehaha.' The beautiful tenor song "Onaway! Awake, beloved," justifies all the favour with which it has been everywhere received; for the rest, the music in itself, with one exception, appeals to one's lighter feelings, and the impression made is correspondingly light. Towards the close, when the banquet is ended and "happy" Hiawatha is left alone with his bride, slow, sorrowful chords are heard in the orchestra, for the laughing is soon to be turned to mourning. In the second scene we learn the exact meaning of those chords: they are connected with the death and burial of Minnehaha. The sad story could easily be spoilt. Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. In his treatment of thematic material the composer has not adopted, but assimilated Wagner's system of representative themes—they are few in number, and subjected to real organic development. 'The Death of Minnehaha' is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows

no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time. A sense of contrast is one of the composer's strong points, and in *Hiawatha's* sailing "To the land of the Hereafter" we shall probably have quite a new departure. Some space has here been given to a work which as yet is of comparatively small compass, because Mr. Taylor, though not our only young composer of promise, is certainly one of whom great things may be expected. He himself conducted, and at the close received an ovation. The choral singing was excellent, but the orchestral playing was not up to the same standard. The solo vocalist for the 'Wedding Feast' was Mr. C. Saunders, who has a trained voice of good quality; for 'The Death of Minnehaha' the soprano was Miss Helen Jaxon, who sang artistically, though not with sufficient earnestness, and the baritone, Mr. Andrew Black, who was in good form.

The long morning programme included a concert piece for chorus and orchestra by Dr. Heap, well sung and well received.

'The Messiah' was given at the closing performance. Festival renderings of this oratorio are seldom satisfactory; every one, instrumentalist or vocalist, is supposed to know the music, and, as much rehearsing has to be compressed within a comparatively small space of time, 'The Messiah' receives little or no attention. At Hanley, however, judging from the excellent choral singing, we imagine that Dr. Heap had carefully rehearsed the work. The wonderful energy, finish, and declamatory power of the Sheffield choir had, of course, left a strong impression on us, but the Hanley choir acquitted itself right well, and deserves high commendation. Miss E. Florence and Miss A. Lamb were fairly successful in the soprano and the contralto music; Mr. C. Saunders, the tenor, sang intelligently, and Mr. A. Black with his usual skill and feeling. The "Since by man" and "For as in Adam" were properly marked down for chorus, yet they, together with the choruses which follow them, were, for some unfathomable reason, omitted.

### Musical Gossip.

At the Crystal Palace Concert on Saturday afternoon Mr. Manns directed a satisfying performance of Schubert's 'Unfinished' Symphony, first heard in England at Sydenham thirty-two years ago. Miss Fanny Davies undertook the solo in Brahms's Pianoforte Concerto in D minor, particularly distinguishing herself in her interpretation of the formidable passages in the first movement, which demand close and intelligent study. Her reading of the work was marked throughout by clearness and grasp of detail. Miss Davies also took part in Beethoven's 'Choral Fantasia.' A novelty at these concerts was Dr. Villiers Stanford's setting for chorus and orchestra of "Our enemies have fallen" from Tennyson's 'The Princess.' The writing is vigorous, and the setting of the last stanza decidedly impressive. Songs by Schubert, Mendelssohn, and Coleridge-Taylor were exquisitely rendered by Mr. Edward Lloyd.

LAST Saturday afternoon the programme of the first Symphony Concert at the Queen's Hall commenced with a symphonic poem by Tchaikowsky entitled 'Fatum.' The hand of the composer of the 'Pathétique' may be recognized in the music, but it is not a hand set in motion by the heart; the Russian master's latest work

still remains his noblest. Greater respect, perhaps, would have been paid to the memory of Tchaikowsky by not bringing forward a work on which the composer, as he destroyed the score, apparently set little value.

SIGNOR FERRUCCIO BUSONI gave the first of three pianoforte recitals at St. James's Hall last Saturday afternoon. In Beethoven's C sharp minor Sonata, Op. 27, No. 2—when, by the way, will writers cease to refer to it as the 'Moonlight'—the tone of the opening adagio was cold, the tempo of the allegretto hurried, and the presto jerky. The rendering of Chopin's Sonata in B minor was more satisfactory, though even here all was not well. The first movement is not a paragon of poetry, yet more could have been made of it. The special feature of the afternoon was the Liszt music interpreted by Signor Busoni. Of pianists who can play Liszt's music, and well, there is no lack; of those, however, who can bring out the spirit and idiosyncrasies of the music the number is indeed small, and to such belongs Signor Busoni. His renderings of the 'Mazeppa' Étude and of the twelfth Rhapsodie Hongroise were magnificent. Chopin's Polonaise in A flat was given by way of encore with wonderful élan and command of the key-board.

MADAME HENRIETTE SCHMIDT (pupil of M. Ysaye) and Miss Edith Meadows gave the first of two matinées of violin and pianoforte sonatas at St. James's Hall on Monday afternoon. Both artists play with taste and intelligence, though we think they were scarcely wise in including three sonatas in their programme. In the rendering of the one in G by Grieg, Op. 13, there was much to praise; the violinist, especially, seemed to enter thoroughly into the spirit of the music. In Beethoven's Sonata in C minor, Op. 30, No. 2, the two ladies were, however, heavily handicapped. The third was the Sonata in A by César Franck. Mr. Hugo Heinz was an acceptable vocalist.

THE programme of the second Richter Concert on Monday evening was devoted to Beethoven, Wagner, and Brahms, the three composers for whom the great conductor entertains the strongest respect and affection. At the first concert there was no singing; but this time four of the six numbers were vocal. Madame Ella Russell sang, and in her best manner, 'Elisabeth's Greeting' from 'Tannhäuser,' and took part with Mr. L. Fröhlich in the duet "Wie aus der Ferne" from the 'Flying Dutchman.' The gentleman also delivered 'Pogner's Address' and 'Sachs's Monologue'; his singing was good, but there was no power in his declamation, no resonance in his voice. The 'Egmont' Overture opened and Brahms's First Symphony closed the concert.

MR. ALBERT BACH, who gave a vocal recital at Steinway Hall on Tuesday afternoon, has for some years been known as an enthusiastic admirer and interpreter of Carl Loewe's ballads. Five examples from this source were intelligently rendered by Mr. Bach, the two novelties introduced being 'St. Helena' and 'Der schnelle Reiter,' melodious and effective ballads presented by the singer in an earnest and thoughtful manner. 'Edward,' 'Henry the Fowler,' and the fine setting of the 'Erking' were also sung by Mr. Bach, who, if his method be a little rough at times, is seldom at fault in his attempts to convey to hearers the dramatic feeling that pervades Loewe's music. Mrs. Bach's playing of the pianoforte accompaniments merited praise; her choice of transcriptions of the 'Lohengrin' Prelude and Introduction to the third act of 'Die Meistersinger' for her solos could not, however, be commended.

THE Ivan Caryll Orchestra took part in the first St. James's Hall Ballad Concert of the season, and played the 'William Tell' Overture, Luigini's 'Ballet Égyptien' Suite, and a new and pleasing waltz, 'Sourire d'Avril,' by Maurice Depret, in spirited fashion. Two new and well-contrasted vocal duets by Miss Amy Horrocks

were prettily sung by the Misses Hilda and Muriel Foster, the soprano also taking charge of a new and engaging song by "A. L.," entitled 'The Only Time to Love,' while Mr. Maurice Farkoa introduced a new and light ditty by Mr. Frank Lambert. Mlle. Leclerc, who sang at Covent Garden last season, Madame Alice Gomez, Mr. Ben Davies, and Mr. Kennerley Rumford also contributed songs, and Mrs. Beerbohm Tree recited Mr. Rudyard Kipling's new poem, 'The Absent-minded Beggar,' with earnestness and emotional power.

AT the second Curtius Club Concert on Wednesday evening Mr. Ben Davies sang Beethoven's song cycle 'An die ferne Geliebte,' a singularly beautiful and delicate work seldom heard, and Sir Arthur Sullivan's interesting song cycle 'The Window, or the Loves of the Wrens,' of which the best numbers are the first five. Mr. Davies sang with taste and expression. Madame Fischer-Sobell was the pianist, but her rendering of some Chopin solos was none too Chopinesque. She accompanied, however, the two song cycles in most able manner.

Mr. Wood and his orchestra appear this afternoon for the first time before a Brighton audience at the Dome. The programme includes the 'Leonora' Overture, No. 3, the 'Symphonie Pathétique,' and the 'William Tell' Overture.

We thank Mr. George Dixon, of Trinity College, Cambridge, for pointing out an error in our obituary notice of the great French organ-builder M. Cavallé-Coll. The organ recently destroyed by fire at the Colston Hall, Bristol, was not built, as stated, by M. Cavallé-Coll, but by Mr. Henry Willis. Our information was obtained from the obituary notice of the *Ménestrel* of October 15th.

THE first performance of 'Tristan et Yseult' took place at the Nouveau-Théâtre, Paris, under the direction of M. Lamoureux, last Saturday evening. *Le Ménestrel* of October 29th records the fact, but the detailed notice of this important event will appear in its next number. Various reports which appeared after the general rehearsal of last Thursday week have been highly favourable, especially as regards Madame Marie Brema, Mlle. Litvinne, and the orchestral playing.

Two operas, both entitled 'Der Bärenhäuter,' will shortly be performed at Berlin. The one by Herr Siegfried Wagner, which has already been heard in many cities of Germany, will be given at the Hofoper; the other, by Herr Arnold Mendelssohn, will be produced for the first time at the "Theater des Westens."

HERR ERNST VON DOHNÁNYI's second pianoforte recital, on November 13th, will be devoted to Beethoven. The programme, by no means hackneyed, includes the seldom-heard 'Diabelli' Variations, Op. 120.

### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Sunday Concert Society, 3.30 and 7, Queen's Hall.                     |
| MON.   | Madame H. Schmidt and Miss E. Meadows's Concert, 3, St. James's Hall. |
|        | — Richter Concert, 8.30, Queen's Hall.                                |
|        | — Herr Elderhorst's Chamber Concert, 8.30, Steinway Hall.             |
| TUES.  | Miss E. Innes's Pianoforte Recital, 3.30, Steinway Hall.              |
|        | — Cavour Concert, 8.30, Steinway Hall.                                |
| WED.   | St. James's Hallad Concert, 3, St. James's Hall.                      |
|        | — Curtius Club Concert, 8.30, Princes' Galleries.                     |
| THURS. | M. Sarasate's Concert, 3, St. James's Hall.                           |
|        | — Royal Choral Society, 8, Albert Hall.                               |
| FRI.   | Madame Marchesi's Vocal Recital, 3, St. James's Hall.                 |
| SAT.   | Saturday Popular Concerts, 3, St. James's Hall.                       |
|        | — Symphony Concert, 3, Queen's Hall.                                  |
|        | — Crystal Palace Orchestral Concert, 3.30.                            |

### DRAMA

*Le Drame d'Alexandre Dumas: Étude Dramatique, Sociale, et Littéraire.* Par Hippolyte Parigot. (Paris, Calmann Lévy.)

It is with some aspects only of the dramatic work of Alexandre Dumas that the monograph of M. Parigot is concerned. Passing over with slight mention, or no mention at



all, comedies such as 'Mademoiselle de Belle-Isle' and 'Un Mariage sous Louis Quinze,' and the elaborate melodramas written in conjunction with Auguste Maquet, M. Parigot regards Dumas principally as an author of tragedies, historical plays, and popular dramas. In the opening portion the influences are discussed to which Dumas was subject previous to the production of 'Henri III. et sa Cour' (11 Feb., 1829). After that, under 'Dramas Tragiques,' 'Christine,' 'Charles VII. chez ses Grands Vassaux,' and 'Caligula' are treated; 'Catilina' and the 'Chevalier de Maison-Rouge' under 'Dramas Historiques'; and 'La Tour de Nesle' under 'Le Drame Populaire de Cape et d'Épée.' In a third part, 'Le Drame Moderne,' 'Antony' and its "suites," 'Richard Darlington,' 'Kean,' 'Angèle,' &c., are linked with the drama of the younger Dumas, the conclusion being that in the crepuscular light of the waning century it seems as though the name of the father and that of the son unite and blend, and that the century is thus dominated by the drama of Alexandre Dumas. Special privileges were accorded our author by the younger Dumas, to whose memory the work is in part dedicated, and access was allowed to a curious amorous correspondence of Alexandre Dumas père and to other unpublished materials, including the last act of 'Christine' as written by Dumas, differing from the version generally accessible, which is modified by Victor Hugo and Alfred de Vigny. Duly to appreciate the labour of M. Parigot it is indispensable to have at hand the 'Mémoires' of Dumas, to which constant reference is made.

Numerous as are the limitations imposed upon himself by M. Parigot, his canvas is too large for us to discuss it as a whole. We can but touch, accordingly, on a few points only, and have to confess that expressions detached from the context, with which alone we can deal, may not in every case, or even the majority of cases, convey exactly what the author means. It is as a popular force that M. Parigot elects to consider Dumas. As a writer of tragedy Dumas, it is obvious, mistook his vocation. In his tragedies he employed verse, and in his delight at the triumph of his labours (*sa joie laborieuse*) he failed to see that in borrowing the form and the framework (*cadre*) of tragedy he bastardized the drama. Most trenchant and contemptuous criticism is lavished on the language in 'Christine.' Now we read that the worst of Dumas is his want of tact and his truculent refinements (*délicatesses*), now are told of his warmed-up sillinesses (*ces niaiseries échauffées*), now learn that he is solemn, bourgeoisly emphatic. In fact, though Dumas shows in poetry the fire of the drama, he has another style, declamatory and empty, and often incorrect, which is the duller imitation of tragedy. Not much more leniently does M. Parigot treat the histories, the display of erudition, for instance, in 'Catilina' reminding him of the exhilarating effects obtained by means of similar proceedings by the authors of 'La Belle Hélène.' When he comes to the popular drama, and deals with 'La Tour de Nesle,' he finds herein the tempestuous breath of genius which we all recognize.

Not the least edifying part of the work is the description of the influences to which

Dumas was subject. In this it is instructive to see how far from understanding Shakespeare is M. Parigot. His work forms, indeed, an interesting comment upon what M. Jusserand ('Shakespeare in France') has said as to the fundamental differences between France and England in views on dramatic art. It may be true that Dumas has only seen Shakespeare "à travers les violences du langage et du geste." Shakespeare uses, it is true, language which in the case of any other man would be hyperbolic, but the limitations it is sought to impose upon him are such as a Frenchman only would draw. The manner in which, in Shakespeare, nature, life, a sublime lyricism, a superior philosophy, defy the clearness, rectitude, progression, necessary to the drama is "un défaut admirable, mais pénible, sur un théâtre français, à des têtes françaises." We do not, of course, quarrel with such a view, but rather congratulate the writer on his outspokenness and courage. He says: "J'admire 'Hamlet,' comme tout le monde, mais pas davantage. Je le comprends difficilement....." It is true that the measure accorded to Shakespeare is more liberal than that awarded Goethe, Schiller, Scott, and Hugo, notoriously Hugo. We are at the end of the space that can be devoted to quotation. Let the reader turn for himself to the comments on p. 129 and following pages, beginning "Peu importe: il [Hugo] a écrit la préface de 'Cromwell'—mais il a écrit 'Cromwell' aussi," and he will find some of the most severe criticisms ever passed upon one who, it is said, is not endowed with dramatic genius, who "n'a ni la logique, ni l'exécution, ni l'esprit," though the influence of the men named upon Dumas was of little significance. Let us throw in Calderon, whose power over him, though Dumas speaks of it, was nil. A genuine influence was that of Beaumarchais, and Figaro asserts himself through much of Dumas's most popular work. M. Parigot is bright, frank, courageous, paradoxical, delightful. If there is to be, as there is every sign, a revival of Dumas—that is, if the dramatist has so far slipped out of public recognition as to call for a revival, which may be questioned—M. Parigot will be a willing and a competent leader. His book may be read from beginning to end, and will never cease to stimulate admiration or antagonism.

#### THE WEEK.

HAYMARKET.—'The Black Tulip.' By Sydney Grundy. Dramatized from 'La Tulipe Noire,' by Alexandre Dumas. TERRY'S THEATRE.—'Gautain Birrell's Luck,' a Play in Three Acts. By Louis N. Parker.

THERE were two ways of dramatizing 'La Tulipe Noire,' and of these Mr. Grundy has chosen the worse. The play might have been left, like the novel, a delicate and unsubstantial idyl, a piece scarcely more vertebrate than the 'Faithful Shepherdess,' or it might be thickened and fortified into the semblance of a drama. The latter process has been adopted by Mr. Grundy, who assigns some scenes a flavour almost melodramatic, and introduces into others comic business which is neither satisfactory in itself nor well suited to the position assigned it. That the romance is not particularly tractable is

shown by the fact that its subject has been assiduously shunned by French dramatists. With the exception of William of Orange and the brothers De Witt, in whom Dumas tried to paint historical portraits regarded from a standpoint of French patriotism, the characters are intentionally unreal. Gryphus is as imaginary a creation as Caliban. The lusty young Dutchman who, in the very arms of his mistress, can think only of his tulip, is as visionary a being as Isaac Boxtel, the burgher who, for the sake of the same flower, is guilty of theft and constructive murder. The atmosphere of the play should have been that of 'Rip Van Winkle.' Can any one conceive in real life or in a real world a creature so delicate and fragrant as Rosa the offspring of a brute such as Gryphus? Almost as soon might we accept Miranda as the daughter of Sycorax. Allworth in 'A New Way to Pay Old Debts' justifies by analogy such a birth:—

If ever

The queen of flowers, the glory of the spring,  
The only comfort to our smell, the rose,  
Sprang from an envious briar, I may infer  
There's such disparity in their conditions  
Between the goddess of my soul, the daughter,  
And the base churl her father.

In the book this disparity is forgotten. We think only of the constancy and devotion of Rosa fighting for the heart of her lover, not with a tangible rival, but with a flower, and the "doux mélange de tristesse et solennité" with which, in her Netherlandish dungeon, she pledges her faith to her ungrateful and ungallant lover, dwells in the mind like the sound of Consuelo's kisses in the Venetian twilight. In the play we have nothing of this. We have in place a trial presided over by Dogberry and Verges, parodying the proceedings, and even the words, of the famous or infamous court-martial at Rennes. That the whole succeeds is due to the prettiness and tenderness of the concluding scene, which passes at Haarlem at a *fête* given to celebrate the discovery of the black tulip. The *fête* itself, if a little garish, is bright and pretty. The Netherland maidens, in their gay dresses, with the *conques* of gold in their hair, or with the other golden ornaments in the employment of which they are lavish, looked charming amidst their floral decorations, and the loud music of the trumpet imparted to the whole remarkable animation. Here, moreover, passes the only portion of the action which is really dramatic. The duel between Rosa and Boxtel, in which the girl comes off victor; the transport—if such a term may be used of so tame a lover—of the hero on finding himself pardoned and united to his faithful guardian; with the confusion of Boxtel, whose life is spared, but who is sent to occupy the cell to which previously he had consigned the hero, gave the last act a dramatic significance to which the rest of the play does not pretend. Coming when it did, the scene secured a triumph for a piece that during a long period coasted dangerously near failure. Even now the scenes of courtship might with advantage be expanded at the expense of those of action. Miss Winifred Emery acted with both tenderness and vivacity. Mr. Cyril Maude was humorous without being convincing as the lover, and Mr. Harrison presented a carefully studied picture of the

Prince of Orange, who should, however, be a little more sepulchral. Mr. Valentine was Gryphus, and Mr. Kinghorne Bostel.

Mr. Parker scarcely maintains the reputation he has made. Neither in plot, character, nor dialogue is his latest work, which in a different form had already seen the light, up to the level of what he has previously supplied. It has a Dickens-like cheeriness in its pictures of middle-class life, but has also a strong leaven of cynicism. Many of the parts were well played, those assigned Mr. Beauchamp and Mr. Holmes-Gore emphatically so. Mr. Scott Buist presented with earnestness a dipsomaniac on the way to amendment. Miss Evelyn Weeden, an actress new, so far as we know, to the stage, is in need of tuition, but gives promise.

### Dramatic Gossip.

WHEN on Monday evening 'El Capitan' was transferred to the Comedy Theatre it was succeeded by 'The Regenerates,' a skit, by Mr. W. H. Post, upon Mr. Grundy's 'The Degenerates,' in which Mr. Charles Hawtrey caused much amusement by burlesquing himself.

'THE WRONG MR. WRIGHT' is the title of a piece by Mr. Broadhurst announced for production on Monday at the Strand.

THERE is every probability that Mr. Zangwill's 'Children of the Ghetto' will be given early in December at the Adelphi by the company now appearing in it in New York.

FOR its fifth season, October, 1899, to September, 1900, the Elizabethan Stage Society puts forward a diversified programme. This includes Shakspeare's 'Richard II.,' to be acted in the Lecture Theatre of the University of London in Burlington Gardens on the afternoon of Saturday, November 11th; Molière's 'Don Juan,' to be acted in English in Lincoln's Inn Hall on Friday evening, December 15th; the first quarto 'Hamlet,' in the Hall of the Carpenters' Company, February 23rd, 1900; Milton's 'Samson Agonistes,' in the Lecture Theatre of the South Kensington Museum on the afternoon of April 4th; and Coleridge's translation of Schiller's 'Wallenstein' (Piccolomini) on June 23rd. The dates in one or two instances may be regarded as approximate. No previous presentation of 'Samson Agonistes' has been recorded.

'A MESSAGE FROM MARS' is the title of the piece by Mr. Richard Ganthony in which Mr. Hawtrey will reappear at the Avenue on the 18th inst. The cast will include Mr. Hermann Vezin, Mr. J. H. Barnes, and Miss Pateman.

The date now named for the opening of the Wyndham Theatre is the 16th inst.

ONE hears with admiration that the authorities of Launceston, Tasmania, have prohibited the wearing by ladies of hats in any place of amusement under the control of the Corporation. In London a practice is developing slowly of wearing evening headgear constituting almost as much of an obstacle to the enjoyment of the spectator as the best-plumed hat.

'MY LADY'S LORD,' a play by Mr. H. V. Esmond, is to be given on December 5th at the Empire Theatre, New York, and then brought over to London to succeed at the Duke of York's 'The Christian.'

'THE DEEMSTER' is to be revived on the 14th inst. at the Lyceum at an afternoon entertainment for the benefit of the Lord Mayor's fund for the widows and orphans of soldiers killed in the Transvaal. It will subsequently, it is anticipated, pass into the regular bill.

TO CORRESPONDENTS.—W. S.—G. D.—A. B.—J. R. H.—J. F. M.—J. C.—A. de G.—received.  
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